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LEWIS

THE
PRACTICAL BOOK
OF ORIENTAL RUGS

LIPPINCOTT'S PRACTICAL BOOKS FOR THE ENRICHMENT OF HOME LIFE

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By NANCY McCLELLAND.

THE PRACTICAL BOOK OF LEARNING DECORATION AND FURNITURE. By EDWARD STRATTON HOLLOWAY.

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THE PRACTICAL BOOK OF ORIENTAL RUGS. By G. GRIFFIN LEWIS.

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TEKKE BOKHARA RUG

Size 5'6"×6'4"

PROPERTY OF MR. F. A. TURNER, BOSTON, MASS.

This piece is unusual in many ways. The background of old ivory both in the borders and in the field; the old rose color of the octagons; the difference in the number of border stripes and in the designs of same on the sides and ends are all non-Turkoman features. It is the only so called "white Bokhara" of which we have any knowledge.

TEKKI BOKHARA BUG

Size 7 1/2 X 9 1/2"

PROPERTY OF MR. F. A. TURNER, BOSTON, MASS.

This piece is unusual in many ways. The background of ivory both in the borders and in the field; the old rose color of the designs; the difference in the number of border stripes and in the designs of same on the sides and ends are all non-Turkoman features. It is the only "white Bokhara" of which we have any knowledge.

THE PRACTICAL BOOK OF ORIENTAL RUGS

BY
DR. G. GRIFFIN LEWIS

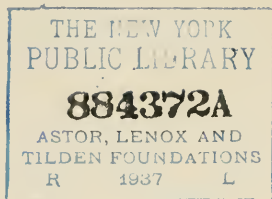
NEW, FIFTH, EDITION. WITH 32 ILLUSTRATIONS IN COLOR
92 IN DOUBLETONE, 70 DESIGNS IN LINE, CHART
AND MAP

Part I



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TENTH IMPRESSION

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PREFACE TO THE FIFTH EDITION

IT is nine years since the first edition of "The Practical Book of Oriental Rugs" was published. Two years later the second (revised) edition was published. Since then two other (unrevised) editions have been issued, and the fifth now appears, more profusely illustrated with color plates than any of the previous ones. The first edition contained ten color plates and the second, third and fourth twenty, while the present one has thirty-two, four of the old ones having been discarded and sixteen new ones added.

It is most gratifying to both author and publisher that the previous editions have met with such a remarkable sale, the output during 1919 being the largest of any since the first year of publication. The foreign sales have increased each year, those of 1919 being nearly three times those of the first year, orders having been received from nearly all parts of the civilized world.

The author wishes especially to call attention to the great change in the prices of rugs since the

PREFACE

beginning of the World War. Good antique pieces have advanced from 300 per cent. to 800 per cent. and commercial pieces from 100 per cent. to 400 per cent. The scale of prices given, therefore, in Part II of this book does not apply to present conditions.

A prominent New York art dealer, who has made annual trips through the rug-making countries of the Orient during the last decade, bravely set out again immediately after the signing of the armistice. He was obliged to travel many thousands of miles out of his way and to endure many hardships, but, owing to the poverty and disruption of households occasioned by losses in the recent war, he succeeded in getting several hundred pieces, which he had tried many years to secure. Likewise, importers of all countries have sent their representatives into the Orient, who have made a house-to-house canvass, buying up all the good pieces with which the people were willing to part. This accounts for the recent influx of Oriental rugs, but they are going fast even at the enormous prices asked for them and soon the supply will be exhausted. To be sure, several large factories have been established in the Orient, where weaving will be done by hand, as in the past, but when we consider the fact that

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the Oriental of to-day is no longer the Oriental of yesterday; that he has been Europeanized and will demand the European standard of wages for his labor instead of a few pence per day as in the past, we shall readily understand that even his most ordinary products will cost many times what they did previous to the war.

Many in this country have in their homes pieces which have been in their family for years and which, whether personally appreciated or not, would, if sold to-day, bring from five to twenty-five times their original cost.

Those who have good Oriental rugs will do well to keep them, and those who ever hope to possess any had better get them now, even at the advanced cost, for they will surely grow more scarce and higher in price.

Most of the rug-making people have been annihilated or transported, and those left have eaten their sheep and made their wool into clothing. The family looms of the East are silent and broken and there will be little or no weaving in the future. It is one of the pitiful results of the war, for truly there is a wealth of beauty and a world of sentiment in these magic carpets of the Orient,

G. G. L.

PREFACE TO THE REVISED EDITION

IT is most gratifying to both author and publishers that the first edition of "The Practical Book of Oriental Rugs" has been so quickly exhausted. Its rather remarkable sale, in spite of the fact that within the past decade, no less than seven books on the subject have been printed in English, proves that it is the practical part of the book that appeals to the majority.

The second edition has been prepared with the same practical idea paramount and quite a few new features have been introduced.

The color plates have been increased from ten to twenty; a chapter on Chinese rugs has been inserted; descriptions of three more rugs have been added and numerous changes and additions have been made to the text in general.

PREFACE

ORIENTAL rugs have become as much a necessity in our beautiful, artistic homes as are the paintings on the walls and the various other works of art. Their admirers are rapidly increasing, and with this increased interest there is naturally an increased demand for more reliable information regarding them.

The aim of the present writer has been practical—no such systematized and tabulated information regarding each variety of rug in the market has previously been attempted. The particulars on identification by prominent characteristics and detail of weaving, the detailed chapter on design, illustrated throughout with text cuts, thus enabling the reader to identify the different varieties by their patterns; and the price per square foot at which each variety is held by retail dealers, are features new in rug literature. Instructions are also given for the selection, purchase, care and cleaning of rugs, as well as for the detection of fake antiques, aniline dyes, etc.

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In furtherance of this practical idea the illustrations are not of museum pieces and priceless specimens in the possession of wealthy collectors, but of fine and attractive examples which with knowledge and care can be bought in the open market to-day. These illustrations will therefore be found of the greatest practical value to modern purchasers. In the chapter on famous rugs some few specimens illustrative of notable pieces have been added.

In brief, the author has hoped to provide within reasonable limits and at a reasonable price a volume from which purchasers of Oriental rugs can learn in a short time all that is necessary for their guidance, and from which dealers and connoisseurs can with the greatest ease of reference refresh their knowledge and determine points which may be in question.

For many valuable hints the author wishes to acknowledge indebtedness to the publications referred to in the bibliography; to Miss Lillian Cole, of Sivas, Turkey; to Major P. M. Sykes, the English Consulate General at Meshed, Persia; to B. A. Gupte, F. Z. S., Assistant Director of Ethnography at the Indian Museum, Calcutta, India; to Prof. du Bois-Reymond, of Shanghai, China; to Dr. John G. Wishard, of the American

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Hospital at Teheran, Persia; to Miss Alice C. Bower, of the American Hospital at Aintab, Turkey; to Miss Annie T. Allen, of Brousa, Turkey; to Mr. Charles C. Tracy, president of Anatolia College, Morsovan, Turkey; to Mr. John Tyler, of Teheran, Persia; to Mr. E. L. Harris, United States Consulate General of Smyrna, Turkey; to Dr. J. Arthur Frank, Hamadan, Persia; and to Miss Kate G. Ainslie, of Morash, Turkey.

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INTRODUCTION

Just when the art of weaving originated is an uncertainty, but there seems to be a consensus of opinion among archæologists in general that it was in existence earlier than the 24th century before Christ. The first people which we have been able with certainty to associate with this art were the ancient Egyptians. Monuments of ancient Egypt and of Mesopotamia bear witness that the products of the hand loom date a considerable time prior to 2400 B.C., and on the tombs of Beni-Hassan are depicted women weaving rugs on looms very much like those of the Orient at the present time. From ancient literature we learn that the palaces of the Pharaohs were ornamented with rugs; that the tomb of Cyrus, founder of the ancient Persian monarchy, was covered with a Babylonian carpet and that Cleopatra was carried into the presence of Cæsar wrapped in a rug of the finest texture. Ovid vividly described the weaver's loom. In Homer's Iliad we find these words: "Thus as he spoke he led them in and placed on couches spread with purple carpets o'er." The woman in the Proverbs of Solomon said, "I have woven my bed with cords, I have

INTRODUCTION

covered it with painted tapestry from Egypt." Job said: " My days are swifter than the weaver's shuttle and are spent without hope." Other places in the Bible where reference is made to the art of weaving are, Ex. 33, 35, Sam. 17, 7, and Isa. 38, 12. Besides Biblical writers, Plautus, Scipio, Horace, Pliny and Josephus all speak of rugs.

The Egyptian carpets were not made of the same material and weave as are the so-called Oriental rugs of to-day. The pile surface was not made by tying small tufts of wool upon the warp thread. The Chinese seem to have been the first to have made rugs in this way. Persia acquired the art from Babylon many centuries before Christ, since which time she has held the foremost place as a rug weaving nation.

There is no more fascinating study than that of Oriental rugs and there are few hobbies that claim so absorbing a devotion. To the connoisseur it proves a veritable enchantment: to the busy man a mental salvation. He reads from his rugs the life history of both a bygone and a living people. A fine rug ranks second to no other creation as a work of art and although many of them are made by semi-barbaric people, they possess rare artistic beauty of design and execution to which the master hand of Time puts the finishing touches. Each master-piece has its individuality,

INTRODUCTION

no two being alike, although each may be true in general to the family patterns, and therein consists their enchantment. The longer you study them the more they fascinate. Is it strange then that this wonderful reproduction of colors appeals to connoisseurs and art lovers of every country?

Were some of the antique or even the modern pieces endowed with the gift of speech what wonderfully interesting stories they could tell and yet to the connoisseur the history, so to speak, of many of these gems of the Eastern loom is plainly legible in their weave, designs and colors. The family or tribal legends worked out in the patterns, the religious or ethical meaning of the blended colors, the death of a weaver before the completion of his work, which is afterwards taken up by another, the toil and privation of which every rug is witness, are all matters of interest only to the student.

Americans have been far behind Europeans in recognizing the artistic worth and the many other advantages of the Oriental rug over any other kind. Twenty-five years ago few American homes possessed even one. Since then a marked change in public taste has taken place. All classes have become interested and, according to their resources, have purchased them in a manner characteristic of the American people, so that now some of the choicest gems in existence have found

INTRODUCTION

a home in the United States. To what extent this is true may be shown by the custom house statistics, which prove that, even under a tariff of nearly 50 per cent., the annual importation exceeds over five million dollars and New York City with the possible exception of London has become the largest rug market of the world. This importation will continue on even a larger scale until the Orient is robbed of all its fabrics and the Persian rug will have become a thing of the past.

Already the western demand has been so great that the dyes, materials and quality of workmanship have greatly deteriorated and the Orientals are even importing machine made rugs from Europe for their own use. It therefore behooves us to cherish the Oriental rugs now in our possession.

Both Europe and the United States are manufacturing artistic carpets of a high degree of excellence, but they never have and never will be able to produce any that will compare with those made in the East. They may copy the designs and match the shades, to a certain extent, but they lack the inspiration and the knack of blending, both of which are combined in the Oriental product.

Only in a land where time is of little value and is not considered as an equivalent to money, can such artistic perfection be brought about.

PART I

MESHED PRAYER RIG

Size 4' x 3'

FROM THE COLLECTION OF MR. J. S. HINES, TRINIDAD, COL.

Prayer rigs of this class are exceedingly rare. This is the only one the author has ever seen. It is extremely fine in texture, having twenty-eight Sennas knots to the inch vertically and sixteen horizontally, making four hundred and forty-eight knots to the square inch, tied so closely that it is quite difficult to separate the pile sufficiently to see the wool or warp threads. The central field consists of the tree of life in dark blue with red, blue and pink flowers upon a background of rich red.

The main border stripe carries the Herati design in dark blue and dark red upon a pale blue ground on each side of which are narrow strips of pink carrying alternate dots of red and blue.

(see page 209)

MESHED PRAYER RUG

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FROM THE COLLECTION OF MR. J. S. HIPES, TRINIDAD, COL.

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(See page 209)



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COST AND TARIFF

THE PRACTICAL BOOK OF ORIENTAL RUGS

COST AND TARIFF

THE value of an Oriental rug cannot be gauged by measurement any more than can that of a fine painting; it depends upon the number of knots to the square inch, the fineness of the material, the richness and stability of its colors, the amount of detail in design, its durability and, last but not least, its age. None of these qualifications being at sight apparent to the novice, he is unable to make a fair comparison of prices, as frequently rugs which appear to him to be quite alike and equally valuable may be far apart in actual worth.

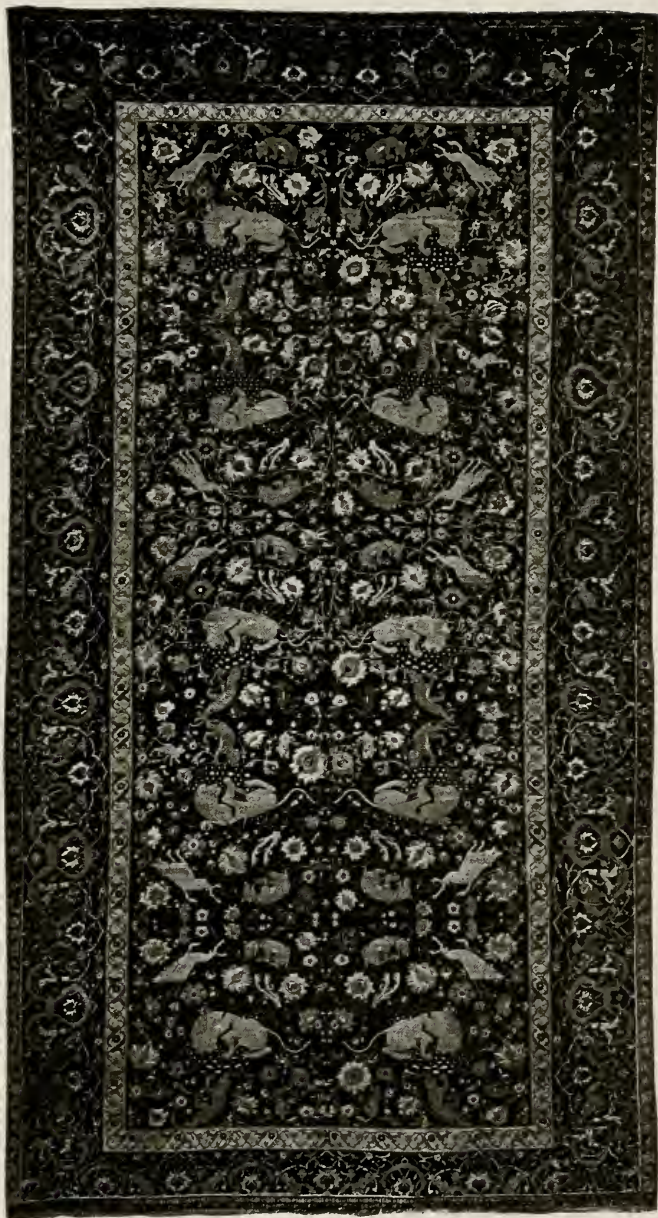
When we consider that from the time a rug leaves the weavers' hands until it reaches the final buyer there are at least from five to seven profits to pay besides the government tariffs thereon, it is no wonder that the prices at times seem exorbitant. The transportation charges amount to about ten cents per square foot.

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The Turkish government levies one per cent. export duty and the heavily protected United States levies forty per cent. ad valorem and ten cents per square foot besides, all of which alone adds over fifty per cent. to the original cost in America, and yet should we estimate the work upon Oriental rugs by the American standard of wages they would cost from ten to fifty times their present prices.

To furnish a home with Oriental rugs is not as expensive as it would at first seem. They can be bought piece by piece at intervals, as circumstances warrant, and when a room is once provided for it is for all time, whereas the carpet account is one that is never closed.

In the United States good, durable Eastern rugs may be bought for from sixty cents to ten dollars per square foot, and in England for much less. Extremely choice pieces may run up to the thousands. At the Marquand sale in New York City in 1902, a fifteenth century Persian rug (10-10 x 6-1) was sold for \$36,000, nearly \$550 a square foot. The holy carpet of the Mosque at Ardebil, woven at Kashan in 1536 and now owned by the South Kensington Museum, of London, is valued at \$30,000. The famous hunting rug, which was presented some years ago by the late



THE METROPOLITAN ANIMAL RUG

BY COURTESY OF THE METROPOLITAN MUSEUM OF FINE ARTS
NEW YORK CITY

(See page 337)

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COST AND TARIFF

Ex-Governor Ames of Massachusetts to the Boston Museum of Fine Arts, is said to have cost \$35,000. The late Mr. Yerkes of New York City paid \$60,000 for his "Holy Carpet," the highest price ever paid for a rug. Mr. J. P. Morgan recently paid \$17,000 for one 20 x 15. Two years ago H. C. Frick paid \$160,000 for eight small Persians, \$20,000 apiece. Senator Clark's collection cost \$3,000,000, H. O. Havemeyer's \$250,000, and O. H. Payne's \$200,000.

Everything considered, the difference in cost per square foot between the average Oriental and the home product amounts to little in comparison to the difference in endurance. If one uses the proper judgment in selecting, his money is much better spent when invested in the former than when invested in the latter. While the nap of the domestic is worn down to the warp the Oriental has been improving in color and sheen as well as in value. This is due to the fact that the Eastern product is made of the softest of wool and treated with dyes which have stood the test of centuries and which preserve the wool instead of destroying it as do the aniline dyes.

In comparing the cost of furnishing a home with Oriental rugs or with carpets one should further take into consideration the fact that with

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carpets much unnecessary floor space must be covered which represents so much waste money. Also the question of health involved in the use of carpets is a very serious one. They retain dust and germs of all kinds and are taken up and cleaned, as a rule, but once a year. With rugs the room is much more easily kept clean and the furniture does not have to be moved whenever sweeping time comes around.

DEALERS AND AUCTIONS

DEALERS AND AUCTIONS

Few Europeans or Americans penetrate to the interior markets of the East where home-made rugs find their first sale. Agents of some of the large importers have been sent over to collect rugs from families or small factories and the tales of Oriental shrewdness and trickery which they bring back are many and varied. We have in this country many honest, reliable foreign dealers, but occasionally one meets with one of the class above referred to. In dealing with such people it is safe never to bid more than half and never to give over two-thirds of the price they ask you. Also never show special preference for any particular piece, otherwise you will be charged more for it. No dealer or authority may lay claim to infallibility, but few of these people have any adequate knowledge of their stock and are, as a rule, uncertain authorities, excepting in those fabrics which come from the vicinity of the province in which they lived. They buy their stock in large quantities, usually by the bale at so much a square foot, and then mark each according to their judgment so as to make the bale average up

well and pay a good profit. So it is that an expert may occasionally select a choice piece at a bargain while the novice usually pays more than the actual worth. Every rug has three values, first the art value depending upon its colors and designs, second the collector's value depending upon its rarity, and third the utility value depending upon its durability. No dealer can buy rugs on utility value alone and he who sells Oriental rugs very cheap usually sells very cheap rugs.

It might be well right here to state that when rugs are sold by the bale the wholesaler usually places a few good ones in the bale for the purpose of disposing of the poor ones. Dealers can always find an eager market for good rugs, but poor ones often go begging, and in order to dispose of them the auction is resorted to. They are put up under a bright reflected light which shows them off to the best advantage; the bidder is allowed no opportunity for a thorough examination and almost invariably there are present several fake bidders. This you can prove to your own satisfaction by attending some auction several days in succession and you will see the same beautiful Tabriz bid off each time at a ridiculously low price, while those that you actually see placed into the hands of the deliveryman will average in price about the same as similar rugs at a retail store.

KHORASAN CARPET

Size 12 X 10

LOANED BY W. W. BIRNEY & CO.

OWNER'S DESCRIPTION

An East Persian rug of especially heavy weave in robin egg blue, soft red and cream.
Design: Scrolled centre medallion, confined by broad blue corner bands and seven border stripes. A ring of elaborate conventionalized floral decoration, with a modern rendition of Shah Abbas design in border.

(See page 207)



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ANTIQUES

ANTIQUES

The passion for antiques in this country has in the past been so strong that rugs showing signs of hard wear, with ragged edges and plenty of holes, were quite as salable as those which were perfect in every respect and the amateur collector of so-called "antiques" was usually an easy victim. Of late, however, the antique craze seems to be dying out and the average buyer of to-day will select a perfect modern fabric in preference to an imperfect antique one.

There is no question that age is an important factor in the beauty of a rug and that an antique in a state of good preservation is much more valuable than a modern fabric, especially to the collector, to whom the latter has little value. In order to be classed as an antique a rug should be at least fifty years old, having been made before the introduction of aniline dyes. An expert can determine the age by the method of weaving, the material used, the color combination, and the design, with more certainty than can the art connoisseur tell the age of certain European pictures,

to which he assigns dates by their peculiarities in style. Every time a design is copied it undergoes some slight change until, perhaps, the original design is lost. This modification of designs also affords great assistance in determining their age. In the Tiffany studios in New York City can be seen a series of Feraghan rugs showing the change in design for several generations.

As a rule more knowledge concerning the age of a rug can be obtained from the colors and the materials employed than from the designs. An antique appears light and glossy when the nap runs from you, whereas it will appear dark and rich but without lustre when viewed from the other end. Such rugs are usually more or less shiny on the back and their edges are either somewhat ragged or have been overcast anew.

With the exception of a few rare old pieces which may be found in the palaces of rulers and certain noblemen, the Orient has been pretty well stripped of its antiques. Mr. Charles Quill Jones, who has made three trips through the Orient in search of old rugs, reports that region nearly bare of gems. During his last sojourn in those parts he has succeeded in collecting a considerable number of valuable pieces, but his success may be attributed to the poverty and disruption of house-

ANTIQUES

holds occasioned by the losses of the recent revolution in Persia. As especially rare he writes of having secured five pieces which were made during the reign of Shah Abbas in the 16th century. In England, France, Germany, Russia, Austria, Poland, and especially Bavaria, there are many fine old pieces, those of London, Paris, Berlin, Vienna, and Budapest being particularly noteworthy. The Rothschild collection in Paris contains many matchless pieces and the Ardebil Mosque carpet, which is in the South Kensington Museum, London, is without doubt the most famous piece of weaving in the world. According to the inscription upon it, it was woven by Maksoud, the slave of the Holy Place of Kashan, in 1536. It measures thirty-four feet by seventeen feet six inches and contains 32,000,000 knots. No doubt there are more good genuine antiques in Europe and America than in the entire Orient. They are to be found, as a rule, in museums and in private collections. A number of really old and very valuable pieces may be seen at the Metropolitan Museum of Fine Arts in New York City. The Yerkes collection of Oriental rugs, which has recently been disposed of at public sale by the American Art Galleries, contained nothing but Polish fabrics and Persian carpets of royal origin,

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made at some early date prior to the seventeenth century. Some of the most prominent collectors of the United States are Mr. J. Pierpont Morgan of New York City, who has one of the most valuable collections in the world; Mr. H. C. Frick of Pittsburg, Pa., Miss A. L. Pease of Hartford, Conn., Mr. C. F. Williams of Morristown, Pa., the Hon. W. A. Clark and Mr. Benjamin Altman of New York City, Mr. Theodore M. Davis of Newport, R. I., Mr. Frank Loftus, Mr. F. A. Turner and Mr. L. A. Shortell of Boston; Mr. J. F. Ballard of St. Louis and Mr. P. A. B. Widener of Elkins Park, Pa. The late Ex-Governor Ames of Massachusetts was an enthusiastic collector and possessed many fine pieces.

The late A. T. Sinclair of Allston, Mass., possessed over one hundred and fifty antiques, which he himself collected over twenty years ago from the various districts of Persia, Asia Minor, the Caucasus, Turkestan, and Beluchistan. Many of these pieces are from one hundred and fifty to two hundred and fifty years old and every one is a gem.

With the exception of an occasional old Ghiordes, Kulah, Bergama or Mosul, for which are asked fabulous prices, few antiques can now be found for sale. It is on account of the enor-



A PERSIAN RUG MERCHANT



EXPERT WEAVER AND INSPECTOR

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ANTIQUES

mous prices which antiques bring that faked antiques have found their way into the market. Rugs may be artificially aged but never without detriment to them. The aging process is mostly done by cunning adepts in Persia or Constantinople before they are exported, although in recent years the doctoring process has been practised to quite an extent in the United States, and a large portion of the undoctored rugs which reach these shores are soon afterwards put through this process. The majority of dealers will tell you that there is comparatively little sale for the undoctored pieces. The chemically subdued tones and artificial sheen appeal to most people who know little about Oriental rugs.

For toning down the bright colors they use chloride of lime, oxalic acid or lemon juice; for giving them an old appearance they use coffee grounds, and for the creation of an artificial sheen or lustre the rugs are usually run between hot rollers after the application of glycerine or paraffin wax; they are sometimes buried in the ground for a time, and water color paints are frequently used to restore the color in spots where the acid has acted too vigorously. Such rugs usually show a slight tinge of pink in the white.

There is a class of modern rugs of good quality,

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good material, and vegetable dyed, but with colors too bright for Occidental taste. Such rugs are sometimes treated with water, acid, and alkali. The effect of the acid is here neutralized by the alkali in such a way that the colors are rendered more subdued and mellow in tone without resulting injury to the material.

What the trade speaks of as a "washed" rug is not necessarily a "doctored" one. There is a legitimate form of washing which is really a finishing process and which does not injure the fabric. It merely washes out the surplus color and sets the rest. The belief that only aniline dyes will rub off when wet and that vegetable ones will not do so is erroneous. If a rug is new and never has been washed the case is quite the opposite. For the reader's own satisfaction, let him moisten and rub a piece of domestic carpet. He will find that the aniline of the latter fabric is comparatively fast, whereas, in a newly made vegetable dyed Oriental, certain colors, especially the blues, reds and greens, will wipe off to a certain extent. After this first washing out, however, nothing other than a chemical will disturb the vegetable color.

SARIN BING

BY COURTESY OF HENRIK & MAGLE COMPANY, PHILADELPHIA

The finished and fully knitted to the square inch.
An unusually fine example of the craftsmanship of the people
of this practically isolated portion of Russia.
Surrounding a prominent medieval tower which in turn
is supported by a double pointed effect, there is a wealth of floral
ornamentation in a field which abounds in delicate tracery of stems
and leaves exemplifying in a marked degree the patient care with
which these craftsmen work.

THE PRACTICAL BOOK OF ORIENTAL DYES

and mineral and vegetable dyed, but with colors less bright for Oriental taste. Such rugs are sometimes treated with water, acid, and alkali. The effect of the acid is here neutralized by the alkali in such a way that the colors are rendered more subdued and softer in tone without resulting injury to the material.

What the trade name of such "washed" rug is not known.

SARUK RUG

BY COURTESY OF HARDWICK & MAGEE COMPANY, PHILADELPHIA

One hundred and fifty knots to the square inch.

An unusually rare example of the craftsmanship of the people of this practically isolated portion of Persia.

Surrounding a magnificent medallion centre figure which in turn is supported by a double pendant effect, there is a wealth of floral ornamentation in a field which abounds in delicate tracery of stems and leaves exemplifying in a marked degree the patient care with which these craftsmen wrought.

One of the reasons why the colors in such rugs are so bright and clear is that they are made of wool. For the weaver's own satisfaction he has no other and will not use a piece of domestic carpet. He will find that the amount of the labor fabric is comparatively fast, whereas, in a newly made vegetable dyed Oriental, certain colors, especially the blues, reds and greens, will wash off to a certain extent. After this first washing out, however, nothing other than a somewhat dry wash will fade the vegetable color.



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ADVICE TO BUYERS

ADVICE TO BUYERS

No set of rules can be furnished which will fully protect purchasers against deception. It is well, however, for one, before purchasing, to acquire some knowledge of the characteristics of the most common varieties as well as of the different means employed in examining them.

In the first place, avoid dealers who fail to mark their goods in plain figures. Be on the safe side and go to a reliable house with an established reputation. They will not ask you fancy prices. If it is in a department store be sure you deal with some one who is regularly connected with the Oriental rug department. You would never dream of buying a piano of one who knows nothing of music. So many domestic rugs copy Oriental patterns that many uninformed people cannot tell the difference. The following are some of the characteristics of the Eastern fabrics which are not possessed by the Western ones. First, they show their whole pattern and color in detail on the back side; second, the pile is composed of rows of distinctly tied knots, which are made plainly visible by separating it; third, the sides are either overcast with colored wool or have a narrow

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selvage; and fourth, the ends have either a selvage or fringe or both.

In buying, first select what pleases you in size, color, and design, then take time and go over it as thoroughly as a horseman would over a horse which he contemplates buying. Lift it to test the weight. Oriental rugs are much heavier in proportion to their size than are the domestics. See if it lies straight and flat on the floor and has no folds. Crookedness detracts much from its value. Take hold of the centre and pull it up into a sort of cone shape. If compactly woven it will stand alone just as a piece of good silk will. Examine the pile and see whether it is long, short or worn in places down to the warp threads; whether it lies down as in loosely woven rugs or stands up nearly straight as in closely woven rugs; also note the number of knots to the square inch and whether or not they are firmly tied. The wearing qualities depend upon the length of the pile and the compactness of weaving. Separate the pile, noting whether the wool is of the same color but of a deeper shade near the knot than it is on the surface or if it is of an entirely different color. Vegetable dyes usually fade to lighter shades of the original color, while anilines fade to different colors, one or another of the dyes used in combination entirely disappearing at times and others

ADVICE TO BUYERS

remaining. This will also be noticeable, to a certain extent, when one end of the fabric is turned over and the two sides are compared. Two rugs may be almost exactly alike in every respect excepting the dye, the one being worth ten to fifteen times as much as the other.

A good way to test the material is to slightly burn its surface with a match, thus producing a black spot. If the wool is good the singed part can be brushed off without leaving the slightest trace of the burn. The smell of the burnt wool will also easily be recognized. Ascertain the relative strength of the material, making sure that the warp is the heaviest and strongest, the pile next and the woof the lightest. If the warp is lighter than the pile it will break easily or if the warp is light and the weaving loose it will pucker. Rugs whose foundation threads are dry and rotten from age are worthless. In such pieces the woof threads, which are the lightest, will break in seams along the line of the warp when slightly twisted.

Examine the selvage. It will often indicate the method of its manufacture, showing whether it is closely or loosely woven, for the selvage is a continuation of the groundwork of the rug itself. Also notice the material, whether of hair, wool or cotton. Separate the pile and examine the woof,

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noting the number of threads between each row of knots. If possible pull one of them out. In the cheaper grade of rugs you will often find two strands of cotton and one of wool twisted together. Such rugs are very likely some time to bunch up, especially if washed. See if the selvage or warp threads on the sides are broken in places. If so it would be an unwise choice. Now turn the rug over and view it from the back, noting whether repairs have been made and, if so, to what extent. View it from the back with the light shining into the pile to see if there are any moths. Pat it and knock out the dust. In some instances you will be surprised how thoroughly impregnated it will be with the dust of many lands and how much more attractive the colors are after such a patting. Rub your hand over the surface with the nap. If the wool is of a fine quality a feeling of electric smoothness will result, such as is experienced when stroking the back of a cat in cold weather.

Finally, before coming to a decision regarding its purchase, have it sent to your home for a few days. There you can study it more leisurely and may get an idea as to whether or not you would soon tire of the designs or colors. While you have it there do not forget to take soap, water and a stiff brush and scrub well some portion of it,



BERGAMA PRAYER RUG

Size 3'8" x 2'7"

PROPERTY OF MR. GEORGE BAUSCH

(See page 237)

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selecting a part where some bright color such as green, blue or red joins a white. After the rug has thoroughly dried notice whether or not the white has taken any of the other colors. If so, they are aniline.

A rather vulgar but very good way of telling whether a rug is doctored or not is to wet it with saliva and rub it in well. If chemically treated it will have a peculiar, disagreeable, pungent odor.

A fairly accurate way of determining the claim of the fabric to great age is to draw out a woof thread and notice how difficult it is to straighten it, even after days of soaking in water. Unless one is an expert, he should refrain from relying upon his own judgment in buying a rug for an antique.

It may be interesting to know the meaning of the tags and seals so frequently found on rugs. The little square or nearly square cloth tag that is so frequently attached at one corner to the under surface by two wire clasps has on it the number given to that particular piece for the convenience of the washer, the exporter, the importer and the custom officials. The rug is recorded by its number instead of by its name to avoid confusion and to save labor. The round lead seal which is frequently attached to one corner of the rug by a flexible wire or a string, especially among

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the larger pieces, is the importer's seal, on one side of which will be found his initials. These also are of great assistance to the custom officials.

Before closing this chapter a few words in regard to the selection of rugs for certain rooms might be acceptable, though this is, to a large extent, a matter of individual taste; yet in making a selection one should have some consideration for the decorations and furniture of the room in which the rugs are to be laid and they should harmonize with the side walls, whether the harmony be one of analogy or of contrast. The floor of a room is the base upon which the scheme of decoration is to be built. Its covering should carry the strongest tones. If a single tint is to be used the walls must take the next gradation and the ceiling the last. These gradations must be far enough removed from each other in depth of tone to be quite apparent but not to lose their relation. Contrasting colors do not always harmonize. A safe rule to follow would be to select a color with any of its complementary colors. For instance, the primary colors are red, blue, and yellow. The complementary color of red would be the color formed by the combination of the other two, which in this case would be green (composed of yellow and blue); therefore red



SYMBOLIC PERSIAN SILK (TABRIZ) RUG
(See page 316)

ADVICE TO BUYERS

and green would form a harmony of contrast. Likewise red and blue make violet, which would harmonize with yellow; red and yellow make orange, which would harmonize with blue, etc.

Light rooms of Louis XVI style would hardly look as well with bright, rich colored rugs as they would with delicately tinted Kirmans, Saruks, and Sennas. Nor would the latter styles look as well in a Dutch dining room, finished in black oak, as would the rich, dark Bokharas and Feraghans. Mission rooms also require the dark colored rugs. If the room is pleasing in its proportion and one rug is used it should conform as nearly in proportion as possible. If the room is too long for its width select a rug which will more nearly cover the floor in width than it will in length. A rug used in the centre of a room with considerable floor area around it decreases the apparent size of the room. Long rugs placed lengthwise of a room increase its apparent length, while short rugs placed across a room decrease its apparent length, and rugs with large patterns, like wall paper with large patterns, will dwarf the whole apartment. The following ideas are merely offered as suggestions without any pretension whatever to superiority of judgment.

For a VESTIBULE a long-naped mat, which

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corresponds in shape to the vestibule and covers fully one-half of its surface, such for instance as a Beluchistan or a Mosul. Appropriate shorter naped pieces may be found among the Anatolians, Meles, Ladiks or Yuruks. As a rule the dark colored ones are preferable.

HALL.—If the hall is a long, narrow one, use long runners which cover fully two-thirds of its surface. Such may be found among the Mosuls, Sarabands, Hamadans, Ispahans, Shirvans, and Genghis.

For a reception hall a Khiva Bokhara, a Yomud, a dark colored Mahal, or several Kazaks or Karabaghs would look well if the woodwork is dark. If the woodwork is light several light colored Caucasian or Persian pieces such as the Daghestans, Kabistans, Sarabands, Hamadans, or Shiraz would be appropriate.

RECEPTION ROOM.—A light colored Kerman-shah, Tabriz, Saruk, Senna, or Khorasan. Usually one large piece which covers from two-thirds to three-fourths of the floor surface is the most desirable.

LIVING ROOM.—For this room, which is the most used of any in the home, we should have the most durable rugs and as a rule a number of small or medium sized pieces, which can be easily

ADVICE TO BUYERS

shifted from one position to another, are preferable. Here, too, respect must be had for harmony with the side walls, woodwork and furniture, as it is here that the family spend most of their time and decorative discord would hardly add to one's personal enjoyment. Many appropriate selections may be made from the Feraghans, Ispahans, Sarabands, Shiraz, Mosuls, Daghestans, Kabistans, and Beluchistans.

DINING ROOM.—Ordinarily nothing would be more appropriate than one of the Herez or Sultanabad productions unless the room be one of the Mission style, in which case a Khiva Bokhara would be most desirable. Small pieces would not be suitable.

LIBRARY OR DEN.—One large or several small pieces, usually the dark rich shades are preferable, such for instance as are found in the Khivas, Yomuds, Kurdistans, Feraghans, Shiraz, Kazaks, Beluchistans or Tekke Bokharas, the predominating color selected according to the decorations of the room.

BATH ROOM.—One heavy long-piled, soft piece such as are some of the Bijars or Mosuls in light colors.

BEDROOMS.—For chambers where colors rather than period styles are dominant and where large

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rugs are never appropriate, prayer rugs like those of the Kulah, Ghiordes, Ladik, Anatolian, or Daghestan varieties are to be desired. Those with yellow as the predominating color blend especially well with mahogany furniture if the walls are in buff or yellow tones. The Nomad products are especially desirable for bedrooms on account of the comfort which they afford. Being thick and soft the sensation to the tread is luxurious. An occasional Anatolian, Ladik, Bergama, Meles, or Bokhara mat placed before a dresser or a wash-stand; a Shiraz pillow on the sofa; a Senna Ghileem thrown over a divan; a Shiraz, Mosul, or Beluchistan saddle-bag on a Mission standard as a receptacle for magazines; a silk rug as a table spread, etc., will all add greatly to the Oriental effect.



SHIREAZ RUG

BY COURTESY OF HAWKINS BROS., CHICAGO, ILL.

The piece is typical of its class with the small tassels of wool on the side fringe; with the ornamental web and the braided warp threads at each end, also the bold medallion and the numerous bird forms throughout the field.

(See page 204)

...of the Kebab (Minaret), Laidik, Arabesque, or
...of the wall with mahogany furniture if the
...of the wall are to half or yellow tones. The Nomad
...of the comfort which they afford.
...of the trend is
...of Laidik, Her-
...of the rug

SHIRAZ RUG

BY COURTESY OF NAHIGIAN BROS., CHICAGO, ILL.

This piece is typical of its class with the small tassels of wool on the side edging; with the ornamental web and the braided warp threads at each end, also the pole medallion and the numerous bird forms throughout the field.

(See page 204)

...with all add
...in the



THE HYGIENE OF THE RUG

THE HYGIENE OF THE RUG

In all the literature on Oriental Rugs no mention has been made of their sanitary condition when laid on the floors of our homes. In response to a letter of inquiry, one of our American missionaries, a young lady stationed at Sivas, Turkey in Asia, who very modestly objects to the use of her name, so well explained the condition of affairs that portions of her letter given verbatim will prove most interesting. She says:

“ In Sivas there are a number of rug factories in which are employed many thousand little girls, ages ranging from four years upward. They work from twelve to fourteen hours a day and I believe the largest amount received by them is five piasters (less than twenty cents) and the small girls receive ten to twenty paras (a cent or two). These factories are hotbeds of tuberculosis and we have many of these cases in our Mission Hospital. Of course this amount of money scarcely keeps them in bread and in this underfed condition, working so long in ill ventilated rooms, they quickly succumb to this disease. These girls are

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all Armenians in that region. The Turks do not allow their women and children to work in public places. The Armenians are going to reap a sad harvest in the future in thus allowing the future wives and mothers of their race to undermine their health working in these factories. These rugs are all exported to Europe and America.

“No matter what part of the city you pass through this time of the year you will see looms up in the different homes and most of the family, especially the women and children, working on these rugs, and it is very interesting to watch them and to see how skilful even the small children grow in weaving these intricate patterns. Making rugs in the homes is quite different from making them in the factories, for in the summer at least they have plenty of fresh air.

“No doubt many rugs made in these homes are filled with germs of contagious diseases, for they use no precautions here when they have such diseases in the family, and usually the poor people only have one room, and if a member of the family is stricken with smallpox or scarlet fever the rest of the family continue to work on the rug often in the same room.”

Another correspondent from Marash, Turkey in Asia, says, “If you are interested in humanity

THE HYGIENE OF THE RUG

as well as in rugs, please put in a strong plea against some of these factories which are employing children who can scarcely speak. These little babies sit from morning till evening tying and cutting knots in damp and poorly ventilated places. Is it a wonder that diseases, especially tuberculosis, are developing rapidly among them?"

A third correspondent says, "Often rugs upon which patients have died from contagious diseases are sold without cleaning. In fact, they are rarely cleaned."

Upon receipt of the above a letter of inquiry was at once sent to the Treasury Department at Washington regarding the disinfection of textiles from the Orient immediately upon their arrival into this country, to which we were informed that "The Surgeon-General of the Public Health and Marine Hospital Service stated that such rugs, if originating in parts or places infected with quarantinable diseases, would be required to be disinfected under the quarantine laws." This sounds sensible, but when the rugs are sent from all parts of the Orient to Constantinople, from whence they are shipped in bales to the United States, pray how can the Surgeon-General discriminate? The only safe way is for the govern-

THE PRACTICAL BOOK OF ORIENTAL RUGS

ment to have strict laws regarding their immediate and thorough disinfection. We already have a law which requires the disinfection of hides before they are shipped to this country. It reads: "Officers of the customs are directed to treat hides of neat cattle shipped to the United States without proper disinfection as prohibited importations, and to refuse entry of such hides." Also, "the disinfection of such hides in this country or storage of the same in general order warehouses will not be permitted, for the reason that the passage of diseased hides through the country or their storage with other goods will tend to the dissemination of cattle disease in the United States." (See Section 12 of the Tariff Act of August 5, 1909.)

Ex-President Taft once recommended a new department of public health whose duty it would be to consider all matters relating to the health of the nation. If his suggestions are carried out no doubt the question of disinfecting Oriental imports will be satisfactorily disposed of.

Until then we should see to it that all Oriental rugs are at least clean and free from dust before allowing them to be delivered in our homes. The great majority of these rugs, when leaving the

THE HYGIENE OF THE RUG

Orient, are impregnated with dust from their adobe floors and, if free of this dust, they have in all probability been pretty thoroughly cleaned by some reliable importer or dealer, the majority of whom are beginning to realize the importance of this procedure.

ANTIQUE ANATOLIAN MAT

Size 3'3" x 1'10"

FROM THE COLLECTION OF THE AUTHOR

Knot. Nine to the inch vertically and eight horizontally, making seventy-two to the square inch.

This is a most unusual piece. It has a long nap, is tied with the Turkish knot and in many respects resembles the Bergama while on the back it has a distinctly Khorsan appearance. It is an old piece with a most lustrous sheen and the colors are of the best, every one being of exactly the same tint on the surface as it is down next to the warp threads.

The prevailing color is a rich terra cotta with garnet of lilacs in olive-green, old rose, blue and white. There are also a number of six-petaled flowers in red, white and blue. In the centre there is a diamond-shaped medallion with triangular corner pieces to match, all of which are outlined in natural black wool. The nap is so cut as to give the surface the characteristic hammered-brass appearance so common in many of the antique Bergamas and the latter is such as is only found in the very old pieces.

(See page 234)

ANTIQUÉ ANATOLIAN MAT

Size 3' 5" × 1' 10"

FROM THE COLLECTION OF THE AUTHOR

Knot. Nine to the inch vertically and eight horizontally, making seventy-two to the square inch.

This is a most unusual piece. It has a long nap, is tied with the Turkish knot and in many respects resembles the Bergama while on the back it has a distinctly Khorasan appearance. It is an old piece with a most lustrous sheen and the colors are of the best, every one being of exactly the same tint on the surface as it is down next to the warp threads.

The prevailing color is a rich terra cotta with figures of lilies in olive-green, old rose, blue and white. There are also a number of six-petaled flowers in red, white and blue. In the centre there is a diamond-shaped medallion with triangular corner pieces to match, all of which are outlined in natural black wool. The nap is so cut as to give the surface the characteristic hammered-brass appearance so common in many of the antique Bergamas and the lustre is such as is only found in the very old pieces.

(See page 234)



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THE CARE OF RUGS



THE CARE OF RUGS

There is a popular idea that an Oriental rug will never wear out and that the harder it is used the more silky it will grow. This is an erroneous idea and many rugs that would be almost priceless now are beyond repair, having fallen into the hands of people who did not appreciate them and give them the proper care. Oriental rugs cannot be handled and beaten like the domestics without serious injury. In the Orient they receive much better treatment than they do at our hands. There they are never exposed to the glare of a strong light and are never subjected to the contact of anything rougher than the bare feet. The peculiar silkiness of the nap so much admired in old pieces is due to the fact that the Oriental never treads on them with his shoes.

Large rugs, having a longer pile, resist more the wear and tear from the shoes, but they must be handled with greater care than the small ones, as, being heavier, the warp or woof threads are more liable to break.

As a rule rugs should be cleaned every week or two. Never shake them or hang them on a line,

THE PRACTICAL BOOK OF ORIENTAL RUGS

as the foundation threads may break, letting the knots slip and spread apart. There are more rugs worn out in this way than by actual service. Lay them face downward on the grass or on a clean floor and gently beat them with something pliable like a piece of rubber hose cut in strips. With a clean broom sweep the back, then turning them over, sweep across the nap each way, then with the nap. Brushing against the nap is most harmful, as it may loosen the knots and force the dust and dirt into the texture. Finally dampen the broom or, better still, dampen a clean white cloth in water to which a little alcohol has been added, and wipe over the entire rug in the direction in which the nap lies. The sweeping process keeps the end of the pile clean and bright and gives it a silky, lustrous appearance. Sometimes clean, dampened sawdust can be used and, in the winter time, nothing is better than snow, which will clean and brighten them wonderfully.

Many rugs are improved by an occasional washing. It is usually advisable to have some reliable man, who understands this work, to do it for you, as it is quite a task and few homes have a suitable place for it. A good concrete floor will answer nicely. With a stiff brush, a cake of castile or wool soap and some warm water give

THE CARE OF RUGS

the pile a thorough scrubbing in every direction excepting against the nap. Rinse with warm water, then with cold, turning the hose upon it for fifteen or twenty minutes. Soft water is preferable if it can be obtained. Finally, with a smooth stick or a wooden roller, squeeze the water out by stroking it in the direction of the nap. This stroking process should be continued for some time, after which the rug is spread out on a roof face upward for several clear days.

Unless rugs are frequently moved or cleaned moths are sure to get into them. Sweeping alone is not always sufficient to keep them out. For this purpose the compressed air method is *par excellence*.

If you expect to close your home for several weeks or months do not leave your rugs on the floor. After having all necessary repairs made have them thoroughly cleaned by the compressed air process, then place them in canvas or strong paper bags, sealing them tightly. A large rug may be wrapped with clean white paper, then with tar paper. It is better to roll than to fold them, but if folded always see that the pile is on the inside, else bad creases may be made in them which may never come out. They should be stored

THE PRACTICAL BOOK OF ORIENTAL RUGS

in a dry, airy room, as they readily absorb moisture.

When a rug shows a tendency to curl on the corners only, a very good idea is to weight it down with tea lead which is folded in such a way as to make a piece about four inches long, one inch wide and one-eighth of an inch thick. This is inclosed in a cloth pocket which is sewed to the under side of the rug at the corners so that its length lies in the direction of the warp.

Many rugs that are crooked may easily be straightened by tacking them face downward in the proper shape and wetting them. They should be kept in that position until thoroughly dried and shrunken to the proper shape. Obstinate and conspicuous stains may be removed by clipping the discolored pile down flat to the warp, carefully pulling out the knots from the back of the rug and having new ones inserted. This, however, with all other extensive repairs, should be done by one especially skilled in that line.

Considering the rapid increase in the price of good Oriental rugs within the past few years we should appreciate and care for all the fine examples which we already have in our possession.

ANIONIC CHROMES PRAYER RING

PROPERTY OF NATIONAL BUREAU OF STANDARDS, U.S. DEPT. OF COMMERCE

Others; Descriptions.--This, the most valued of the Anionic
Anionic ring is truly a marvel in color. Over two hundred of
experimenting were necessary to make this color plate, and even as
it is the most interesting of all the color plates that are used
in it are scarcely differentiated in the way that they appear to the
eye when looking at the actual ring. This has occurred. If it is
color to a delicate richness that is seldom found even in nature.
It is a typical Chromes. The note of the Mink or rich, the
faintest hanging in it, the center figure and the several borders in
All characteristic of the famous Chromes ring of the past.

THE PRACTICAL BOOK OF LEAVING RUGS

in a rug, very common, as they readily absorb moisture.

When a rug shows a tendency to curl up the corners only, a very good idea is to weight it down with tea lead which is tided in such a way as to make a cross about four inches long, one inch wide and covered with an inch thick. This is secured in a cloth pocket which is sewed to the under side of the rug at the corners so that it will weigh down the corners of the rug.

ANTIQUÉ GHIORDES PRAYER RUG

PROPERTY OF NAHIGIAN BROS., CHICAGO, ILL.

OWNERS' DESCRIPTION.—This, the most valued of the Antique Anatolian rugs, is truly a symphony in color. Over two months of experimenting were necessary to make this color plate, and even as it is, the more than sixty different shades of red alone that are used in it are scarcely differentiated in the way that they appear to the eye when looking at the actual rug. Time has softened all of its colors to a delicate richness that is seldom found even in antiques.

It is a typical Ghiordes. The motif of the Mihrab or niche, the lantern hanging in it, the centre figure and the several borders are all characteristic of the famous Ghiordes rugs of its period.

Having now been inserted. This, however, with all other extensive repairs, should be done by one especially skilled in that line.

Considering the rapid increase in the price of good Oriental rugs within the past few years we should appreciate and care for all the fine examples which we already have in our possession.



THE MATERIAL OF RUGS

THE MATERIAL OF RUGS

The materials from which rugs are made, named in order of the ratio in which they are used, are wool, goats' hair, camels' hair, cotton, silk, and hemp.

WOOL.—The wool produced in the colder provinces is softer and better than that produced in the warmer provinces. Likewise that produced at a high altitude is superior to that from a lower altitude. The quality of the pasturage plays a most important part in the quality of the wool. For this reason no better wool is to be found anywhere in the world than from the provinces of Khorasan and Kurdistan. Very often the sheep are covered over with a sheet to protect and keep the wool in a clean, lustrous condition. The quality of the wool also depends to no small extent upon the age of the sheep from which it is taken, that from the young lambs being softer and more pliable than that from the older animals. The softest and most lustrous wool is that which is obtained by combing the sheep in winter and is

THE PRACTICAL BOOK OF ORIENTAL RUGS

known as kurk. From this some of the choicest prayer rugs are made.

GOATS' HAIR.—From the goats of some localities, especially in Asia Minor and Turkestan, is obtained a soft down which is used to a large extent in the manufacture of rugs. The straight hair of the goat is also used. It is of a light brown color and, as it will not dye well, is sometimes used without dyeing to produce brown grounds, as in some of the Kurdistan products. It is quite commonly used as a selvage and fringe in the Turkoman products. When wet it curls so tightly that it is difficult to spin it, therefore it is not always washed. This accounts for the strong odor which is especially noticeable in warm weather.

Mohair is obtained from the Angora goat of Asia Minor, while cashmere consists of the soft under-wool of the Cashmere goat of Tibet.

CAMELS' HAIR.—In Eastern Persia, Afghanistan, and Beluchistan are camels which produce a long woolly hair suitable for rug weaving which is never dyed, is silky and soft, has phenomenal durability and is used quite freely in the Hamadan, Mosul, and Beluchistan products. It is more expensive than sheep's wool but has one great drawback in that on the muggy days of summer it

THE MATERIAL OF RUGS

has a disagreeable odor. Most of the alleged camels' hair of commerce is a goats' hair pure and simple.

COTTON.—The majority of the finer Persian rugs have cotton warp and woof. It makes a much lighter, better and more compact foundation on which to tie the pile, and a rug with such a foundation will hold its shape much better. Seldom is cotton used for the pile excepting once in a great while a Bokhara may be found with small portions of the white worked in cotton.

SILK.—In the regions bordering on the Caspian Sea and in some parts of China where silk is plentiful it is used to quite an extent in the making of rugs, not only for the nap but frequently for the warp and woof as well. It makes a beautiful fabric, but of course will not wear like wool.

HEMP.—Hemp is seldom used in rug making for the reason that it rots quickly after being wet and the entire fabric is soon gone.

PREPARATION OF THE WOOL.—After being sorted, the wool is taken to a brook and washed thoroughly at intervals in the cold running water for several times until all foreign matters are removed, leaving the animal fat which gives it the soft, silky appearance. The results of wash-

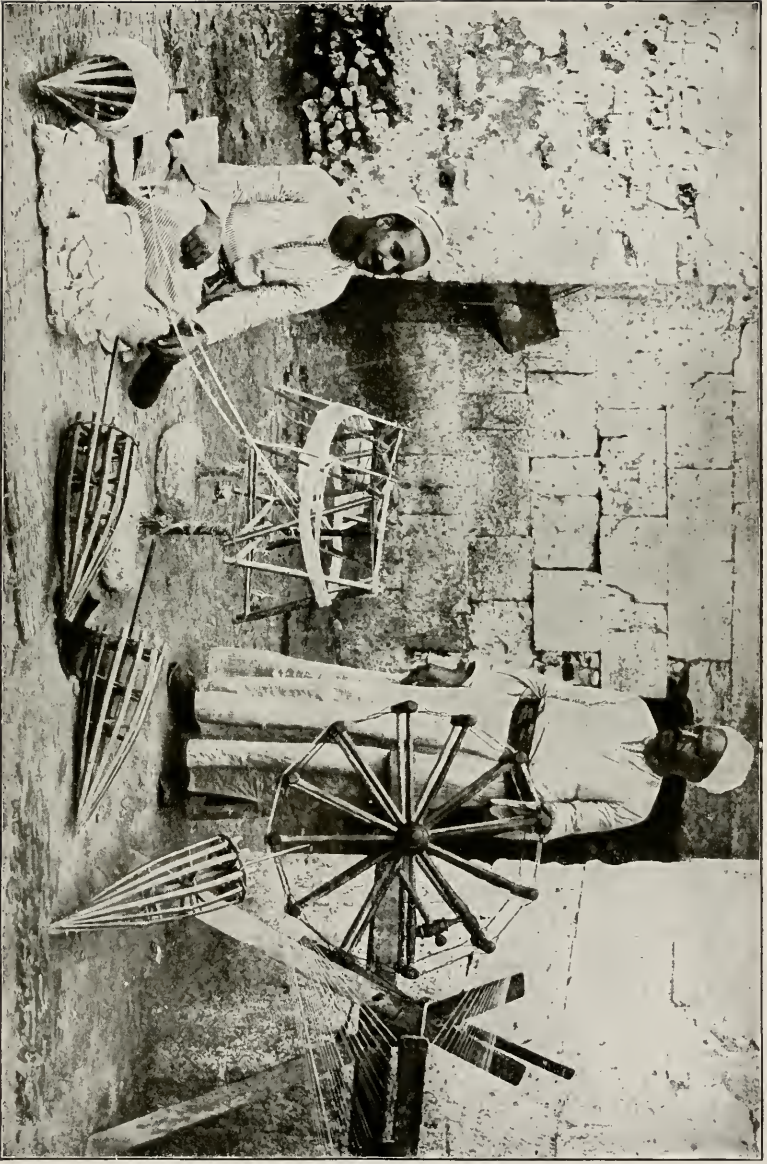
THE PRACTICAL BOOK OF ORIENTAL RUGS

ing depend to a certain extent upon the quality of the water used in the process, soft water giving much better results than does the hard.

After a thorough bleaching in the sun's rays it is placed in a stone vessel, covered with a mixture of flour and starch, then pounded with wooden mallets, after which it is again washed in running water for several hours and again dried in the sun. Under this process it shrinks in weight from forty to fifty per cent., and after being spun the yarn is sold everywhere for the same price as twice the amount of the raw material.

It is spun in three different ways. That which is intended for the warp is spun tightly and of medium thickness, that for the woof rather fine, and that for the pile heavy and loose.

There are so many different natural shades of wool that much of it can be utilized in its natural color. The dyeing is always done in the yarn, never in the loose fibres, and will be explained in the chapter under Dyes.



SPINNING THE WOOL

COURTESY OF PUSHMAN BROS., CHICAGO

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DYES AND DYERS

LADIES' PRAYER RING

No. 7274

BY COURTNEY ON WASHINGTON BROS., CHICAGO, ILL.

OWNERS' DESCRIPTION.—These rings are so renowned for their splendid coloring, are well represented in this specimen. The very unusual shade of green, the sacred color, the deep ivory, and the rich reds and blues are blended into each other in an artistic manner.

In and about the "Mithra" circles will be noted the "E'brech" or perhaps a most interesting design. It is from this "E'brech" that water is poured upon the heads of the Mohammedan as he makes his ablutions. Wash basins are unknown in the Orient and no follower of Mohammed will consent to wash in anything except running water.

So the "E'brech" is almost as important as the prayer ring itself, and the four repetitions in this ring emphasize to the devout Mohammedan owner that cleanliness is next important to devotion. Rhodian lines, with an stems and inverted in the three below the "Mithra" or ring, are an often noted feature of the Indian prayer rings.

(See page 228)

LADIK PRAYER RUG

Size 7'2" × 4'

BY COURTESY OF NAHIGIAN BROS., CHICAGO, ILL.

OWNERS' DESCRIPTION.—These rare rugs, so renowned for their splendid coloring, are well represented by this specimen. The very unusual shade of green, the sacred color, the deep ivory, and the rich reds and blues are blended into each other in an artistic manner.

In and above the "Mihrab" or niche will be noted the "Ubrech" or pitcher, a most interesting design. It is from this "Ubrech" that water is poured upon the hands of the Mohammedan as he makes his ablutions. Wash basins are unknown in the Orient and no follower of Mohammed will consent to wash in anything except running water.

So the "Ubrech" is almost as important as the prayer rug itself, and the four reproductions on this rug emphasize to the devout Mohammedan owner that cleanliness is next important to Godliness.

Rhodian lilies, with long stems and inverted in the frieze below the "Mihrab" or niche, are an often noted feature of the Ladik prayer rugs.

(See page 228)



DYES AND DYERS

The secrets of the Eastern dye-pot are responsible for the unrivalled beauty and durability of the Oriental rug. These secrets of extracting coloring matter from roots, leaves, flowers, barks, and various other vegetable and animal products by a process of boiling, fermenting, etc., were guarded religiously and descended from father to son, many of them having been lost as the family became extinct. Each dyer or family of dyers has some peculiar and secret method of producing certain shades.

Our great knowledge of chemistry has aided us little in our effort to duplicate and produce certain colors which the Orientals produced with the simplest ingredients and without any knowledge of chemistry whatever. Every kind of plant from which dyestuff is obtained is a product of geographic environment, the quality of which depends upon certain conditions of climate and soil. For this reason those of one locality may be superior to those of another. On the other hand it must not be forgotten that there are many

THE PRACTICAL BOOK OF ORIENTAL RUGS

classes of vegetable dyes which are not scientifically or honestly made.

After the wool has gone through the washing process and dried it is dipped into one or more pots, according to the shade desired, for a certain length of time, when, without being wrung out, it is hung up over the dye-pot to drip and after being washed once more in cold water it finally is spread out in the sun. Even when the same process is followed each time it is seldom that two bunches of material dyed have exactly the same shade, as the density of the dye and its shade differs somewhat with each dip of wool from a previous pot. This probably accounts in part for the innumerable shadings seen in the rugs of certain localities. Formerly the dyers employed as mordants, valonia, pomegranate rind, sumac, and the barks of certain trees, but in some districts of late they use alum. This, with the lime solution in which the wool is washed before dyeing to increase the brilliancy of the dyes, makes the yarn brittle and lessens its wearing quality. Most vegetable dyes fade, but they fade into softer and more pleasing shades. The best colors for service are, as a rule, the blues, yellows, and reds, all of which improve greatly with age. The browns are apt to lose their lustre, while the blacks, which are really

DYES AND DYERS

mineral, being made by the action of vinegar on iron shavings, seem most corrosive and gradually eat the wool. Many of the antiques you will find in a splendid state of preservation with the exception of the black, which has eaten the pile down to the warp threads. Natural colored black and brown wools and brown camels' hair are frequently used and they are, of course, durable.

There is no doubt that the increasing demand in this country for the Eastern rug, together with the Russian influence in the Orient, tends towards more hasty commercial methods of manufacture and is, to a great extent, responsible for the introduction there of aniline dyes. The coal tar products have been readily accepted by the Eastern dyers, as they are cheaper, more easily used, and offer a greater number of brilliant shades, all of which appeal very much to the Oriental taste.

The aniline dyes are more commonly used through Asia Minor and, to some extent, in the Caucasus and even in Persia. In 1903 a law was enacted by the Persian government forbidding the importation of chemical dyes and seizing and destroying all fabrics in which they were used. It was also decreed that a dyer found guilty of using them would have his right hand cut off. The

THE PRACTICAL BOOK OF ORIENTAL RUGS

government has never been very strict in enforcing this law, else there would be at the present time many one-handed men in Persia.

As there is no such law in Asia Minor, fully seventy-five per cent. of the rugs now imported from that country are aniline dyed. The Kurdistan, Khorasan, and Kirman products, as well as those made by the Nomads in the Fars district of Persia, have been particularly free from outside influences and as a rule are honestly dyed.

The nomadic life of the Kurds in former times enabled them to gather plants more easily and so they were able to obtain good vegetable dyes. Now that they do not roam as much the result is, less vegetable and more aniline dyes. Formerly also, the best wool only was used by the Kurds for the making of rugs and the women chose only that which they knew would take the colors well. Now the men sell the best part of the wool and the women use what is left and press aniline dyes into service to hide any possible defect.

Some of the coal tar products will resist light, water, and air even better than many of the vegetable pigments, but the former have a tendency to make the wool fibres more brittle so that they break easily, while the latter preserve the wool and lengthen the life of the fabric.

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BY COURTESY OF HARRISON & WATSON COMPANY, BOSTON, MASS.

A ring of great richness of tone and ornamentation. The product of a *well* renowned firm, one wonders how a people of this class can find either inclination or the sense of proportion and harmony which is to fashion so beautiful a fabric.

The central medallion shines forth in a field of blue so deep, one finds difficulty in directing the eye to corner piece and border, yet both are worthy of attentive study.

The rug is especially thick and soft of pile, and of remarkable firm work.

THE PRACTICAL WORK OF DYEING, BLEACH

Government has promulgated very strict in enforcing this law. The Persians would be at the present time many unemployed men in Persia.

As there is no such law in Asia Minor, fully seventy-five per cent. of the rugs now imported from that country are aniline dyed. The Kurdistan, Shoroon, and Kirwan products, as well as those made by the nomads in the Fars district of Persia, come from immediately from outside aniline and aniline dyed.

BIJAR RUG

BY COURTESY OF HARDWICK & MAGEE COMPANY, PHILADELPHIA

A rug of great richness of tone and ornamentation. The product of a wild nomadic tribe, one wonders how a people of this class can find either inclination or the sense of proportion and harmony requisite to fashion so beautiful a fabric.

The central medallion shines forth from a field of blue so clearly one finds difficulty in directing the eye to corner piece and border, yet both are worthy of attentive study.

The rug is especially thick and soft of pile and of remarkably firm weave.

For the making of rugs and the women choose only that which they know would take the colors well. Now the men sell the best part of the wool and the women use what is left and press aniline dyes into service to hide any possible defect.

Some of the best dye products will resist light, water, and air even better than many of the vegetable pigments, but the former have a tendency to make the wool fibers more brittle so that they break easily, while the latter preserve the wool and lengthen the life of the fabric.



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DYES AND DYERS

Each nation uses to a large extent its favorite color, thus the Persian is partial to the dark greens and yellows, the Turk to the reds, and the Armenian to the blues. Asia Minor and Persia being countries of intense sunshine, in which the colors of the sky and land are most pronounced, the neutral tints and hues make little impression on such surroundings and are therefore little used. All the rug making people use more or less yellow, blue, orange, red, ruby, and green, excepting the Turk, who regards the latter as a sacred color and not to be trodden on. He therefore seldom uses it in any but those of the prayer design.

An expert can often distinguish between an aniline dyed rug and a vegetable dyed one merely by feeling of it, as the coal tar product robs the wool of its oil, making it stiffer, harder, and dryer. Another way to differentiate is to examine some of the white which lies next to some bright color like blue, red, orange, or green and see if it has become tinted with the brighter color. If not, wet the two and after they dry see if the white has taken any of the other color. If so it is probably aniline. In the Orient they use a string of amber beads with which to test the dyes. The beads are drawn over the surface of the rug so

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that the colors reflect through them. If aniline they are said to have a cloudy appearance, while if vegetable they have a clear wavy appearance. If there is any knowledge imparted by this test it certainly is only in the hands of the experienced. A vegetable dye will fade into a lighter tone of itself, while in a chemical dye some one of the colors used to make up the composite color will disappear. For instance a blue, which has been used with yellow to make green, may entirely disappear, leaving the yellow; thus in the aniline product the surface will show the changed color and the original color will show down next to the warp, while in the vegetable dyed product there will simply be two shades of the same color.

Weavers frequently choose colors according to their symbolic significance, so that they work into their rugs a sort of poetry which only the initiated can read. Thus to the Persian, the Chinese, and the Indian Mohammedan, white is an emblem of mourning; green is regarded by the Mohammedan as a sacred color and denotes immortality; blue to the Persian means air, while to the Mongolian it means authority and power; black denotes sorrow, evil, and vice; red denotes joy, happiness, life, truth, virtue, and sincerity; yellow is a Chinese color for royalty; orange is



PERSIAN DYE POTS



A PERSIAN VILLAGE

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DYES AND DYERS

the Buddhist and Mohammedan color for sorrow, and rose for divine wisdom. The following is a list of some of the most common Oriental colors with a short description of the sources from which they are derived:

RED.—The best and most lasting is the rich carmine known as Kermes and consists of dried insects which live on a species of oak tree. These insects are collected in the month of June and are killed by being exposed to the vapors of acetic acid evolved by heating vinegar. Kermes was known to have been used in Syria in the time of Moses, and is probably the most lasting and most preservative of all dyestuffs. Of late years, however, it has been to a large extent supplemented by cochineal, which is more brilliant. Madder root, ground and boiled, is the basis of a multitude of reds and is also noted for its fastness. From it can be obtained many degrees of red from pink to intense scarlet, but the shade most commonly used by the Persians of to-day is obtained by combining madder with alum and grape juice. Although cochineal is used considerably by Eastern dyers, it is really a modern dye, being obtained from dried insects which are found on the cacti of Mexico. It gives soft, beautiful reds, is absolutely fast and is very expensive. With

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bichromate of potash it gives purple; with sulphuric acid, crimson and scarlet, and with madder, cherry and various shades of pink. One of the best, richest and most lasting vermilion was made by a secret process from sheeps' blood, but the secret has long since been lost. In recent years many reds have had as a basis the dye woods, such as Campeachy wood, Brazil wood, and others. They are sometimes obtained from onion skins, ivy berries, beets, and other plants, but these latter pigments are not as enduring as those previously mentioned.

BLUE.—Indigo dissolved in sulphuric acid, to which is added alum, forms a basis of most blues and was used long before the Christian era. It is obtained from the leaves of various specimens of *Indigofera* which are cultivated largely in India. The deep Persian blue is obtained by applying indigo over madder. It can be compounded with almost any other dyeing material known and it is by this mixing process that beautiful violets, porcelain blues and pinks are obtained. A superb dark blue found in some of the antique Persian rugs has been in disuse for nearly a half century. The secret of making it seems to have been lost and no one has been able to reproduce it.

DYES AND DYERS

GREEN.—Indigo in combination with one of the yellows furnishes most of the greens. With buckthorn it produces Chinese greens, both bright and dull.

BROWN.—Browns are most frequently obtained by mixing madder with yellow or by dyeing with madder over yellow. Valonia, catechu, gall-nuts, and the green husks of walnuts also enter largely into the making of browns.

YELLOW.—The principal yellows are obtained from the Persian berries, from turmeric, from saffron and sumac roots. Persian berries give a fast dull yellow. Turmeric is from the root of a plant growing abundantly in East India and China and it gives a bright orange color. Orange yellow is also obtained from henna and by combining madder and turmeric. A light yellow is obtained from larkspur; a greenish yellow from a fungus of the mulberry, and, of late years, a buff colored yellow has been obtained from quercitron bark.

BLACK.—Black seems to be the only color which the rug makers of older days were unable to produce from vegetable or animal sources. The principal black used was that made from iron filings with vinegar and pomegranate rind, but it destroyed the fibres of the wool. For this

THE PRACTICAL BOOK OF ORIENTAL RUGS

reason very little black was used in the antique pieces excepting where the fleece of black sheep could be obtained. Nowadays logwood, which grows in Central America, is the essential basis of all blacks in wool, although other colors are frequently used with it to modify or intensify the shade.

PURPLE.—From very early times the Phœnicians were renowned for a purple which they obtained from a shellfish found in the Ægean Sea, but the secret of making it has long since become a lost art. A great many shades of purple, heliotrope and lavender are obtained from the different red dyes in combination with indigo and the dye woods as well as from the bodies of marine insects and mollusks.

GRAY.—Gray is secured from Smyrna galls with copperas.

SALMON.—Salmon is obtained by mixing madder with valonia.

VIOLET.—Violet is frequently made from milk, sour grape juice, madder and water.

DAHESTAN RUG

Size 3' X 3' 6"

FROM THE COLLECTION OF THE AUTHOR

Notes: Ghorbes. Seven to the inch horizontally and eight / ertically, making fifty-six to the square inch.
This rug illustrates the best Caucasian spirit in design and workmanship. It is glorious in color and its combination of blues, reds, yellows and greens belong to an age which is by-gone in the textile art of Caucasus.
The Georgian design in the outer border is a Caucasian characteristic and especially of the Dagestan.
(See page 271)

THE PRACTICAL BOOK OF ORIENTAL RUGS

... very little black was used in the designs
... excepting where the fleece of black sheep
could be obtained. Norraday, logwood, cochineal
green of Central America, is the essential basis
of all blacks in use, although other colors are
frequently used to modify or intensify
the shade.

Design.—Among the many things the Persians
have made is a **DAGHESTAN RUG** which they

Size 8' x 3' 6"

FROM THE COLLECTION OF THE AUTHOR

Knot: Ghiordes. Seven to the inch horizontally and eight vertically, making fifty-six to the square inch.

This rug illustrates the best Caucasian spirit in design and workmanship. It is glorious in color and its combination of blues, reds, yellows and greens belong to an age which is by-gone in the textile art of Caucasia.

The Georgian design in the outer border is a Caucasian characteristic and especially of the Daghestans.

(See page 254)

*From Smyrna is obtained from Smyrna silk
with copper.*

Malabar.—Malabar is obtained by mixing
madder with yabonia.

Violet.—Violet is frequently made from milk,
sour grape juice, madder and water.



WEAVING AND WEAVERS

WEAVING AND WEAVERS

The method of weaving in the Orient to-day is practically the same as it was one thousand years ago with the exception, perhaps, that there are now fewer crooked fabrics woven than in the days gone by. Next to the quality of the material from which it is made, and the dye with which it is colored, the splendid durability of the Oriental rug is due to the manner in which the pile is tied to the warp thread. It is so secure that it is impossible to remove it by pulling either end of the knot. This differs from the domestic method in which the pile is merely drawn between the warp threads without tying or fastening. In the finer fabrics of the East the knots are so close that it requires careful examination to discover them except in very old rugs where the pile is worn down, then the knot is distinctly seen.

In some parts of Persia the best artisans are men but in most other sections the weavers are mostly women and children. The latter begin working at the loom as early as four or five years

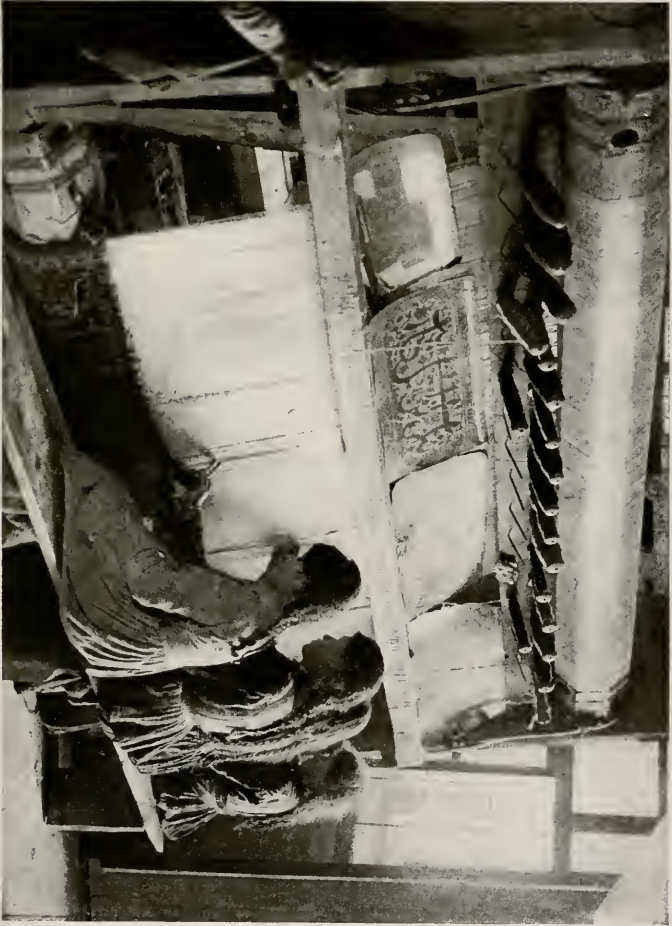
THE PRACTICAL BOOK OF ORIENTAL RUGS

of age and serve an apprenticeship of two years, after which they receive a few pennies a day. A skilful woman weaver will earn from three to six shillings a week and they usually work from sunrise to sunset, week after week, month after month, year after year. As a rule they have no education, can neither read nor write, and have absolutely nothing else to do but weave and gossip. Rug weaving proves a sort of an amusement and a source of income; besides they take a great interest in the work and the height of their ambition is to realize hope of royal recognition for their superior workmanship.

Each rug is given in charge of a master weaver who usually gets one anna (two cents) for every eleven hundred knots tied. He it is who hires and pays the weavers and makes himself responsible for the quality of the work done.

The girls, especially those of Asia Minor, frequently buy with their earnings perforated gold coins with which to decorate themselves by making them into necklaces or bracelets or by arranging them on their headgear. These coins not only serve to make known their skill as weavers, but also answer as dowries for their future husbands. A skilful weaver can tie from twelve to fourteen knots a minute or from seven to eight thousand

A TURKISH LOOM



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WEAVING AND WEAVERS

knots a day. This would be equal to from fourteen square inches to three square feet, according to the fineness of the rug. For this she receives, on the average, nine cents a day. For a rug 10 x 6 with 182 knots to the square inch, she would receive, in rough figures, from \$18.00 to \$20.00, and the rug would sell in Constantinople for no less than \$75.00. If the women of the Orient are ever emancipated we will have to pay much higher prices for Eastern carpets than we do now.

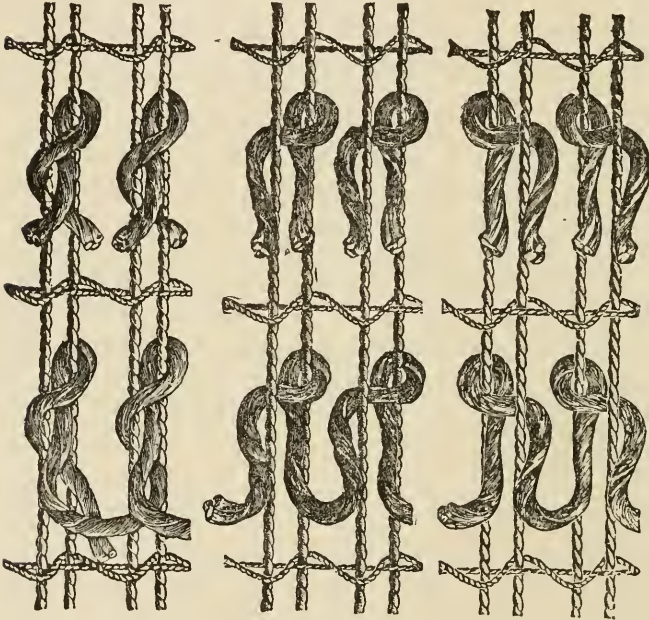
The Eastern loom, which is the same to-day as it was a thousand years ago, consists merely of four poles joined together by ropes according to the size of the rug to be woven. On these the warp threads are strung and kept at the proper tension by weights, which are attached to one of the cross poles.

From one to six, or even more, weavers work on a rug at the same time, according to its size. They sit cross-legged either on the floor or on a raised frame, so that their work will be on a level with their knees. Before them, as seen in the accompanying illustration, is fastened the model which they are to follow or what is known as the "talim," a chart which indicates the colors to be used and the number of knots to be tied in each color. Like expert pianists their fingers

THE PRACTICAL BOOK OF ORIENTAL RUGS

seem to know the pattern and much of the time their eyes are not even upon the work.

In many cases the head weaver sings these symbols for the benefit of the other weavers.



Showing the left and right Senna knots and the Ghiordes knot both before and after the trimming of the pile.

Among the Nomads the design is frequently kept in the brain, or roughly drawn on paper or in the sand. If they have another rug as a model they get the right design by simply counting on the back the number of knots of every color in each



YOUTHFUL WEAVERS

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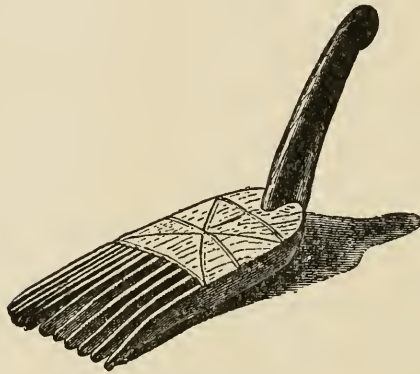
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WEAVING AND WEAVERS

row. Beginning at the bottom and working towards the right, the wool yarn, which goes to form the pile, is looped around the warp threads by the aid of blunt pointed needles and then tied in such a way that by each knotting two of the warp threads are bound. When the Turkish knot is used, these two threads are bound side by side. When the Persian knot is used, if tied tightly, one is bound in front of the other. This process is repeated along the line with the proper colors required by the patterns and after each row of knots one or more weft threads are passed through between the warp threads and then beaten down with a sort of comb, the teeth of which pass between the warp threads. The pile is then trimmed off with the scissors to the desired length. The Caucasians and Kurds, as a rule, leave a long pile, while the Turkomans and Persians clip theirs quite short. Close trimming brings out more minutely the color variations. The number of knots to the square inch is determined by the closeness of the warp threads and the number of weft threads thrown across after each row, also by the thickness of these threads. The tighter and closer the knots are tied the more perpendicular the pile and more durable the fabric. In coarse fabrics, like the Kazak, there are usually four or

THE PRACTICAL BOOK OF ORIENTAL RUGS

five weft threads between each row of knots. In such fabrics the rows of pile yarn overlap, thus giving it ample opportunity to untwist and become more lustrous. This is why the loosely woven, long naped rugs have more sheen than do the tightly woven short naped ones. Uneven



A Wooden Comb.

trimming of the pile or unskilled use of the comb will produce unevenness in the completed rug.

The fewer and the lighter the weft threads are, the more flexible is the rug. The great depth of pile is also a good feature in certain rugs, as the heavier the fabric is the better it will lie. Stronger warp threads are usually put on each side to strengthen and give better support to the weft and sometimes both warp and weft are dyed,



A PERSIAN LOOM

WEAVING AND WEAVERS

either in toto or at the ends only, in order to give a colored webbing to the finished product.

As a rule the nap of all rugs which are tied with the Ghiordes knot runs directly towards one end, while those that are tied with the Senna knot have a nap which runs towards one corner, right or left, according to whether the right or left Senna knot is employed. Frequently rugs are found with either the Ghiordes or the Senna knot where the nap runs directly towards one side. This may be due to an untwisting of the pile yarn or to the washing process, the washer in such cases having scraped the water out towards the side of the rug instead of towards the end.

KANAK HEG

PROPERTY OF MR. HERRINGSON, CHICAGO, ILL.

PLATE LOANED BY THE IMPERIAL CO. GRAND BARRIS, MICH.

The field consists of a series of red balloons in dark brown and green upon a field of old red. The main border stripe is rather foreign to the class being more like those found in the Bergamo products. The next two important stripes carry the "trap design" while all the four guard stripes carry the conventional "axe teeth". That this piece has some age is quite evident from the condition of its color.

(See page 272)

KAZAK RUG

PROPERTY OF MR. CHARLES SCHUBERT, CHICAGO, ILL.

PLATE LOANED BY THE SIMPLICITY CO., GRAND RAPIDS, MICH.

The field consists of a series of medallions in dark brown and green upon a field of old rose. The main border stripe is rather foreign to the rugs of this class, being more like those found in the Bergama products. The next two important stripes carry the "crab design" while all the four guard stripes carry the conventional "saw teeth." That this piece has some age is quite evident from the condition of its ends.

(See page 272)



DESIGNS AND THEIR SYMBOLISM

DESIGNS AND THEIR SYMBOLISM

The soul of the Oriental is in his design, which is invariably well composed of skilfully conventionalized figures and superbly rich, harmonious colorings of which one never tires, while that of the European has a stiff set pattern which soon fails to attract.

The transmission of ancient patterns has been going on from century to century, the old designs and colorings being copied by the weavers from one generation to another and many of those used at the present time are doubtless the same that were used in the time of Abraham.

Each district, tribe or family had its characteristic patterns and color combinations which were regarded as its individual inheritance and were never copied by other districts, tribes or families. So it is possible for the expert to tell the locality from which an antique rug came, but the source of the modern one is not quite as accurately determined on account of the changes in designs brought about by the influence of immigration, travel and conquest. A design may be

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borrowed by a neighboring province and gradually undergo changes according to the taste of the adopting people until its original form is completely lost. The patterns have also become limited in number, so that to-day the entire output of Persian fabrics comprises only about thirty original designs, but of these the varieties of form, arrangement and combination are very large. Turkey and India have even, in some instances, adopted European designs. The Nomad products are perhaps the freest of all from outside influences.

In the way of characterization we might state that the Persian designs are usually floral, while the Turkish designs are for the most part a mixture of the floral and the geometrical, the former being much less natural than those of the Persians. Caucasian and Turkoman designs are nearly always geometrical. Occasionally they are floral but of a rectilinear nature and never connected with wavy lines as in the Persian. The Kurdish designs are more like the Persian, while the Chinese consist largely of dragons, monsters, and animals of all sorts. It is curious to note how the Persians make many patterns out of one design by employing various methods of coloring. Even when the same colors are used there is



SYMBOLIC PERSIAN SILK RUG

LOANED BY H. B. CLAFLIN & CO.

(See page 316)

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DESIGNS AND THEIR SYMBOLISM

always a great dissimilarity between the different makes of the same design.

Sir George Birdwood says, "Whatever their type of ornamentation may be, a deep and complicated symbolism, originating in Babylon and possibly India, pervades every denomination of Oriental carpets." The geometrical figures, floral designs and the figures of animals and beings all carry with them a mystical, poetical idea of religious sentiment, the study of which, though difficult, is very fascinating to one who has the ability to interpret them. It seems perfectly natural that the Oriental who is so passionately devoted to symbols should profusely weave them into his fabrics. The Turks, being orthodox Mohammedans, never weave figures of animals, birds or human beings into their rugs, as the teachings of the Koran forbid it lest it should lead to idolatry. Neither do they, as a rule, make their rugs symmetrical, their idea being to symbolize the fact that only Allah is perfect. The Persians and Chinese, however, being more liberal, exercise greater freedom in these respects, and in some of their old hunting rugs, of which but few remain, are depicted animals of all kinds.

It seems strange to us that the weaver, who worked day after day for months and sometimes

THE PRACTICAL BOOK OF ORIENTAL RUGS

for years on a single piece, seldom signed or dated it. I have seldom seen the name of the weaver, of the place of manufacture, or the date, on an antique rug. Many of the modern commercial pieces are provided with dates to make them more attractive to the buyer. Inscriptions, on the other hand, are frequently found in rugs of all ages and are most frequently on the borders. As a rule they are prayers or quotations from the Koran or poems from the writings of some famous Persian poet and with but few exceptions are in the Arabic language. The ability to read these inscriptions adds greatly to the charm and interest of their possession.

The date, when present, will usually be found in one corner of the rug, sometimes in the border on one side or end, and should be read from left to right. If the spot is well worn and the figures are indistinct turn the rug over and read on the back from right to left.

The following are the Arabic figures, of which there are numerous modifications:

0	1	2	3	4	5	6	7	8	9
◊		∩	∩	∩	○	9	∨	∧	9

If we will but remember that the Mohammedan reckoning began on July 16, 622, A.D., when



SEMI-PERSIAN RUG; DESIGN FURNISHED BY EUROPEAN
MANUFACTURERS

LOANED BY H. B. CLAFLIN & CO.

Even the novice can tell at a glance that this is not purely an Oriental product;
it so closely resembles the Domestic carpet.

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DESIGNS AND THEIR SYMBOLISM

Mohammed made his pilgrimage to Mecca, and that the Mohammedan year consists of thirty-three days less than ours, it will be easy to find the year in our calendar corresponding to a given year in the Mohammedan. The rule is to subtract from the Mohammedan year one thirty-third of itself and add 622 to the remainder; thus, $1331 \div 33 = 40$ (do nothing with the fraction), $1331 - 40 = 1291 + 622 = 1913$.

The following is an alphabetically arranged list of the different designs with descriptions and suggestive drawings of the same. For that part referring to the Chinese and Indian mythology the author is greatly indebted to Prof. Du Bois Reymond of Shanghai, China, and to Mr. B. A. Gupte, F.Z.S., of Calcutta, India, respectively:

ALLIGATOR, see Kulah border design.

ALMOND, see Pear.

ANGULAR HOOK OR LATCH HOOK.—A modification of the Swastika and carries the same mean-



ing. It has been called the trade-mark of the Caucasian rugs, in which it is almost invariably used; in fact, it is apparent in nearly all of the

THE PRACTICAL BOOK OF ORIENTAL RUGS

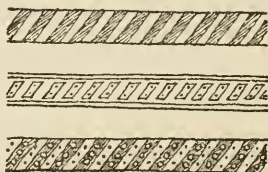
Western Asia designs. With the Chinese the latch hook stands for privacy. (See colored plate at p. 60, also doubletone at p. 264.)

ANTHEMION OR HOM consists of an alternate bud and fir cone arrangement with strong lateral markings. It is frequently used as a flower on the sacred tree.

APPLE, see Silibik.

BALL AND CLAW.—Similar to that used on the legs of chairs and tables of the 17th and 18th centuries.

BARBER-POLE STRIPE (a border design).—An alternate arrangement of diagonal stripes of red and white or blue and white, found more or less



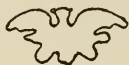
in the borders of rugs from all parts of the Orient, especially the Caucasian products. Frequently the stripes carry some small decorative pattern. (See colored plate at p. 158, also doubletones at pp. 204 and 254.)

BASKET.—One of the Chinese Buddhist ornaments.

BAT.—A Chinese design which is symbolic of happiness Found quite commonly in the Chinese

DESIGNS AND THEIR SYMBOLISM

fabrics. Five bats often appear in the centre of Chinese rugs and represent riches, longevity, health, love of virtue and peaceful end.



BEADS.—The rosary was anciently used to record time, and a circle, being a line without termination, was the natural emblem of its perpetual continuity; hence we find circles of beads upon the heads of deities and enclosing the sacred symbols upon coins and other ornaments. Beads are always carried by the Mohammedans to assist them in their prayers. The Moslem rosary consists of ninety-nine beads, each one designating one of the ninety-nine beautiful names of Allah.

BEE.—In China it is symbolic of many descendants. In India it has been adopted from British associations and represents industry, but is not regarded as an old symbol.

BEETLE OR SCARABÆUS.—A Chinese symbol of creation, resurrection or new life. In India it is



a symbol of royalty. Wings of the gold beetle are used in decorating peacock feather fans and

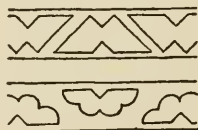
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morchels or royal fly flaps. As the blue beetle it represents one that lives on honey and is portrayed near the form of a young lady whose lotus-like face it is supposed to have mistaken for that flower.

BOAR.—In India a boar with a ball on its right tusk represents Vishnu the Protector in his third incarnation when he lifted up and saved the earth from being engulfed by the great flood (the deluge).

BOUQUET, see Pear.

BUTTERFLY.—The Chinese symbol of vanity. In India it was not used in the older decoration, but in modern decoration it has the associations



of a flirt, owing to English environments. Butterfly forms are frequently found in Chinese rugs intermingled with those of bats.

Bow Knot.—As one of the emblems of Buddha it is used in Chinese and Japanese ornament and is often found in the border of Chinese rugs. Sometimes it partakes of a floral character in the Shiraz and Kirman rugs and is very commonly



SHIRAZ PRAYER RUG

Size 4'5" X 3'

PROPERTY OF MRS. WILLIS HOLDEN, SYRACUSE, N. Y.

(See page 206)

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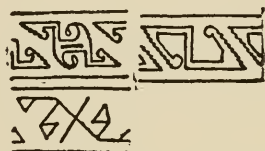
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DESIGNS AND THEIR SYMBOLISM

found in the Shemakha weaving, where it is a talismanic design.

CANOPY.—A Chinese Buddhist symbol.

CAUCASIAN BORDER DESIGN.—So called by the author because it is seldom found in any but the Caucasian fabrics. It is a sort of an S-shaped arrangement of the latch hook design. (See doubletones at pp. 254 and 256.)



CHECKER BOARD.—An arrangement of squares of two or more different colors similar to that of a checker board. Seldom found in any rugs excepting the Bergama and Yomud.

CHICHI BORDER DESIGN.—Usually consists of an eight-petaled flower arranged on the alternate steps of the Greek meander. It is seldom found in any rugs but the Tchetchen. (See doubletone at p. 260.)



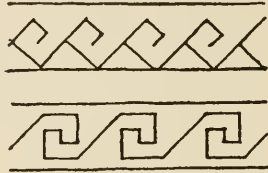
CHIN, see Pearl.

CHINESE CLOUD BAND, see Cloud, Chinese.

CHINESE FRET, GREEK FRET, GREEK KEY (a border design), suggested by the overlapping of

THE PRACTICAL BOOK OF ORIENTAL RUGS

the sea waves. It is commonly found in the borders of the Samarkand, Kashgar, Yarkand,



Beluchistan, and nearly all of the Chinese products. (See doubletones at pp. 264 and 296.)

CIRCLE.—Quite commonly used in Chinese decoration, where it denotes eternity, having no commencement and no end. In India it is considered inauspicious. It is related that one of the Maharajahs of India returned a costly landau to a British manufacturer because it had circles of embroidered tape on its cushions.

CIRCLE OF HAPPINESS (see colored plates, pp. 306 and 318, and doubletone at p. 290).—A circle or ovoid within which are usually worked various Chinese designs, either floral or animal. Found in nearly all classes of Chinese products.

CLAW AND BALL, see Ball and Claw.

CLOUD BAND, see Cloud, Chinese.

CLOUD, CHINESE, is one of the most famous of the Mongolian patterns, although it is frequently



DESIGNS AND THEIR SYMBOLISM

found in Caucasian and Kurdish fabrics. It is symbolic of immortality and represents the constellation of Ursa Major, in which, by the Mongolian, the great Ruler was supposed to reside. (See doubletone at p. 194 and color plate at p. 300.)

COAT OF ARMS, PERSIAN (see illustration on p. 169).—Consists of a lion holding an uplifted sword in its right paw and the rising sun dominating from its back. Persians from their earliest history have worshipped the sun. The lion was added about eight hundred years ago, it being the emblem of one of the Nomadic tribes who were conquered by the Persians. The sword signifies the absolute power of the Persian rulers. This emblem is used on their flag and coins as well as in decoration.

COAT OF ARMS, RUSSIAN (see illustration on p. 253).—The Russian double eagle is occasionally found in old Kazaks.

COAT OF ARMS, TURKISH (see illustration on p. 217).—Rudely represents a left hand, originated, it is said, by a Sultan who sealed the treaty of Ragusa with the imprint of his hand after dipping it in blood. It now appears on the Turkish stamps, coins and many of their public documents.

COBRA, see Serpent.

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COCK, crowing, see Rooster.

COMB.—An emblem of the Mohammedan faith to remind the devout that cleanliness is next to



godliness. For this reason it appears in its various forms near the niche of many prayer rugs, especially in the Daghestans.

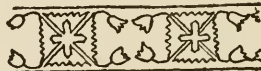
COMPASS.—Carried by the Mohammedans to determine the location so that the niche of their prayer rugs might be pointed in the right direction, towards Mecca.

CONCH SHELL.—A Chinese Buddhist symbol.

CONE, FIR, see Pear.

CORNUCOPIA.—Represented by a ram's horn filled with flowers and fruit. It symbolizes peace and prosperity.

CRAB.—A border design having the appearance of a series of crabs with their claws extended.



Very common in the Caucasian fabrics, especially the Kazaks. (See doubletone at p. 186.)

CRANE.—In India the crane is symbolic of a rogue, a cheat, a false prophet, a religious hypocrite. Crane-like (*bakavrata*) means hypocrisy.

DESIGNS AND THEIR SYMBOLISM

A poet addressing a crane said, "You stand on one leg like a devotee performing austerities, but you can only cheat senseless fishes. Your hypocrisy is well known to the learned; they are aware of it."

CRESCENT.—In China the crescent is symbolic of coming events. In India it signifies descent in the lunar line of kings of the warrior race (Kehatriya) or it indicates Mohammedan faith. When used as a tattoo mark it is associated with a little star below it and it means the devoted love of Rohini (Venus) to the moon (who is masculine in Indian mythology).

CROCODILE.—In Indian mythology, when drawn with a female figure seated on it, it signifies the Goddess Ganga (personification of the river Ganges); when drawn as holding an elephant in its tremendous jaws, it shows distress and tenacity.

CROSS, GREEK (sometimes called the Square Cross).—A plain cross with four equal arms.



Most of the Eastern churches are built in the form of this cross. The cross is never found in rugs that are woven by the orthodox Mohammedans.

THE PRACTICAL BOOK OF ORIENTAL RUGS

CROSS, SQUARE, see Cross, Greek.

CROW.—Chinese, harbinger of bad luck; Indian, an evil foreboder among the Hindus and a good omen among the Mohammedans. It is said that Sir Salar Jang, the late Minister of Hyderabad, always looked at a crow the first thing in the morning and that one of his attendants was told off to stand with a crow in a cage facing his window.

CROWING COCK, see Rooster.

CROWN JEWEL, see Pear.

DAVID'S SHIELD, see Star, six-pointed.

DAVID'S SIGNET OR SHIELD, see Star, six-pointed.

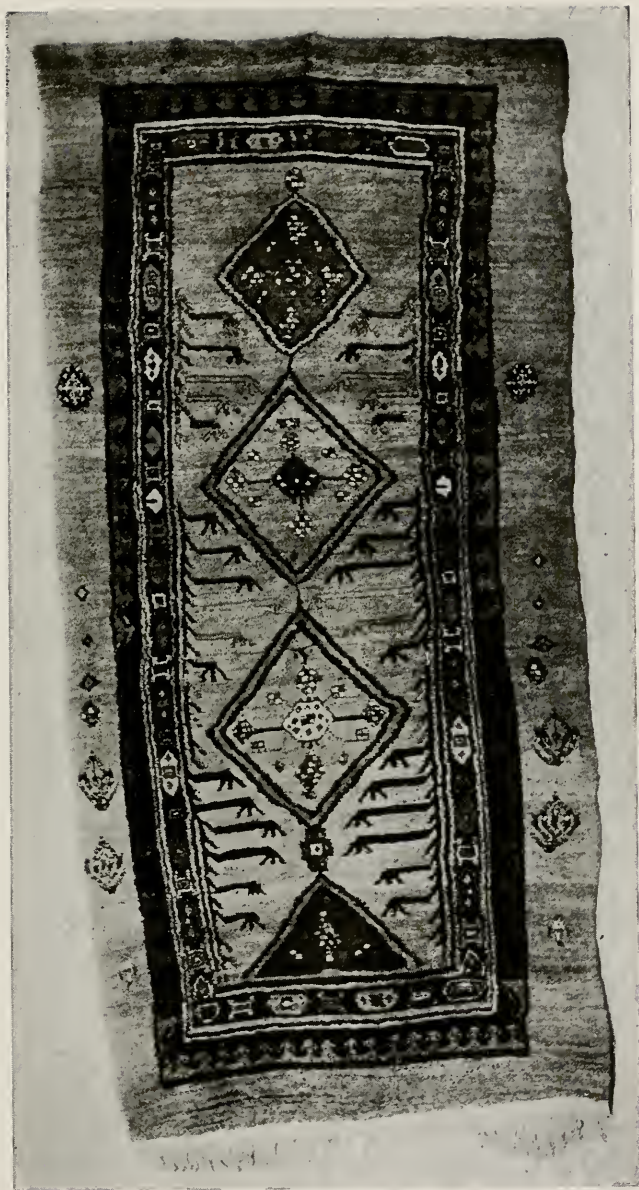
DEER.—In China it is symbolic of longevity and success. In India a doe is symbolic of love towards animals because of its association with Shakuntala in the Lost Ring, a very popular drama by Kalidas.

DIAMOND.—Found in rugs of most every class, but more especially in those of the Caucasus. As far as we are able to learn the diamond has no special symbolic significance. (See doubletone at p. 110.)

DIAPER, see Lattice.

DISC, Winged, see Winged Globe or Disc.

DOG.—The dog is considered a sacred animal for the reason that one preceded Mohammed the



HAMADAN RUG

Size 6'10" X 3'4"

PROPERTY OF MR. J. H. STANTON, AUBURN, N. Y.

(See page 194)

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DESIGNS AND THEIR SYMBOLISM

prophet, when he made his first triumphal entry into Mecca.

DOVE.—Chinese, companionship; Indian, no significance except through British associations for innocence.

DRAGON.—The Imperial Chinese dragon is represented with five claws and no wings, also with scales like a crocodile. It is frequently represented as either holding or looking towards a round object which is said to represent a pearl. In India the dragon is the symbol for death. The Japanese dragon has but three claws. (See color plate at p. 300, and doubletone at p. 332.)

DUCK.—In China the duck is the symbol of connubial felicity.

EAGLE.—In Indian Mythology, Garud, the Eagle of Heaven, is the charger of Vishnu and the destroyer of venomous snakes.

EGG.—In China it is symbolic of productiveness, plenty. In India, an egg with the figure of a babe inside of it indicates the universe.

ELEPHANT.—Chinese, high official rank; Indian, sign of royalty, as kings possess them.

FEATHER, see Pear.

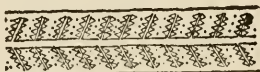
FERAGHAN, see Herati.

FIR CONE, see Pear.

FISH, see Herati.

THE PRACTICAL BOOK OF ORIENTAL RUGS

FISH BONES.—Sometimes called Indian fish bone, suggests the skeleton of a fish. It is sometimes arranged somewhat similar to the Herati. (See doubletone at p. 284.)



FLAME, see Pear.

FLOWER OF HENNA, see Guli Henna.

FLOWER AND KNOP, see Knop and Flower.

FLY.—With the Chinese the fly is symbolic of worthlessness.

FOUR FLOWERS, see Roses, four.

FOUR ROSES, see Roses, four.

FRET, CHINESE, see Chinese fret.

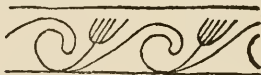
FRET, GREEK, see Chinese fret.

GALLEY (a border design).—Originated among the people who inhabit the section of country



between the shores of the Mediterranean, Black and Caspian Seas.

GEORGIAN BORDER DESIGN.—Generally found in Caucasian fabrics, especially the Daghestan and Shemakha, occasionally in the Saruk. There are



DESIGNS AND THEIR SYMBOLISM

several forms of this design, the two most common ones being herewith illustrated. (See color plate at p. 84 and doubletone at p. 266.)

GHIORDES BORDER STRIPE.—Several forms, the two most commonly used are herewith illustrated, one being two rosettes one above the other, each



joined by a long, narrow stem to a leaf form on the right, while the other has but half of a rosette, which is similarly joined to a leaf form below. (See color plate at p. 84 and doubletone at p. 266.)

GOURD.—Chinese, receptacle of mysteries; Indian, when shaped like a bowl it represents the drinking vessel of a Sanyasi or recluse.

GREEK CROSS, see Cross, Greek.

GREEK FRET (border design), see Chinese fret.

GREEK KEY, see Chinese fret.

GULI HENNA (see field design of illustration at p. 202).—Consists of the small yellow henna flowers arranged in rows with floral forms connecting them similarly in arrangements to the Herati design. It is common in Persian rugs, especially old Feraghans.

HAND, see Coat of Arms, Turkish; also Pear.

HARE.—Chinese, in connection with the moon.

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HENNA FLOWER, see Guli Henna.

HERATI.—Also known as the fish, twin fish and Feraghan designs. Better known as the Herati. It originated in the old city of Herat. It consists



of a rosette between two lancet-shaped leaves which very much resemble fish. On account of this resemblance it is often called the fish pattern. It has been utilized with many modifications in half of the rug-making sections of the Orient. It



may be found in its original form in many of the Persian fabrics, especially the Herat, the Feraghan, the Khorasan, and the Senna. When in the body of the rug it is generally arranged as a diaper, covering all or a considerable portion of it. Sometimes it appears in combination with



FERAGHAN RUG

(HERATI DESIGN)

Size 7' 6" × 4'

LOANED BY MR. EDW. HOMMEL

(See page 192)

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DESIGNS AND THEIR SYMBOLISM

square or diamond-shaped figures. The Herati border is found in a great many of the Persian and in some of the Caucasian fabrics. (See color plate at p. 22, and doubletones at pp. 114, 190 and 312.)

HEXAGON.—Found in rugs of most every class, but more especially in those of the Caucasus. It apparently has no special symbolic significance.

HOG.—In China the hog is symbolic of depravity and imbecility.

HOM, see Anthemion.

HOOK, Angular, see Angular hook.

HOOK, Latch, see Angular hook.

HORSE SHOE.—Emblem of good luck. Frequently used in combination with cloud forms.

HOUND.—Chinese, fidelity or loyalty.

HOURLASS.—Formed by the joining of two triangles at their apices; is symbolic of fire and water.

INDIAN FISH BONE, see Fish bone.

JEWEL, see Pear.

JUG.—In India the jug with the bust of a woman on the top represents the sacred water of the Ganges.

KEY, GREEK, see Chinese fret.

KNOP AND FLOWER.—A closed bud alternating with a rosette or a palmette. It is supposed to

THE PRACTICAL BOOK OF ORIENTAL RUGS

have had its origin in the Egyptian lotus. It is used chiefly in border designs.

KNOT.—A Buddhist symbol.

KNOT OF DESTINY.—Dates back to Solomon's time. It is one of the Chinese Buddhist ornaments and is therefore quite commonly found in the Samarkand, Yarkand, Kashgar, and the various Chinese products. Also used more or less

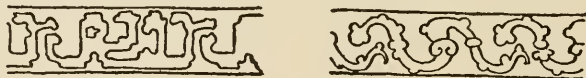


throughout the Caucasus and especially in the Shemakha; in fact, it is present somewhere in most rugs of the latter class, as a talismanic design. In some of the Persian fabrics it partakes of a floral character.

KONIEH FIELD, see Rhodian.

KORAN is a sacred design and few rugs with it ever leave Persia.

KULAH BORDER DESIGN.—Claimed by some to have originally been intended to represent an alli-



gator. There are exceedingly few Kulah rugs that do not show it and seldom is it seen in any other class of fabrics. (See doubletone at p. 240.)

DESIGNS AND THEIR SYMBOLISM

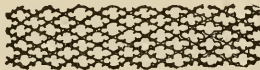
LAMP.—Crude figures of lamps, like miniature tea-pots, often hang from the prayer niche of the Turkish prayer rugs, especially those of the Konieh, Ghiordes, and Ladik varieties. They are



usually of a floral design and are generally accompanied by a column on either side which is intended to represent the two huge altar candles of the mosque.

LATCH HOOK, see Angular Hook.

LATTICE.—Also known as trellis, diaper, and network. These names are applied to any design which is repeated in such a way as to form a lattice arrangement. It is more or less common



in all classes of rugs, especially the Persians. A peculiar compact lattice pattern known as the "mirror design" is frequently found in the Hamadans. (See doubletone at p. 256.)

LEAF, see Pear.

LEOPARD.—The Chinese symbol for ferocity.

LILY, see Rhodian.

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LINK.—Link in Lozenge or Spiral is a combination of two triangles with one side of each parallel with the other and sometimes joined by

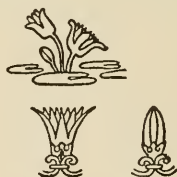


a diagonal line. It is found in the borders of Asia Minor rugs, also in the field of many Nomad productions. Especially common in the Kurdistans and Shirvans.

LION.—Chinese, strength, power, authority; Indian, a lion's figure on the arms of a chair indicates that it is a throne. A throne is called "Sivasan," which means a lion seat. A lion is also one of the chargers of the goddess Durga.

LOOP, see Pear.

LOTUS.—Very much resembles our pond lily with the exception that the color is of a brilliant



purple on the border petals with a heart of deep orange and the stem stands high out of the water. It is commonly found on the banks of the Nile



MODERN KERMANSHAH RUG

LOANED BY H. B. CLAFLIN & CO

(See page 188)

DESIGNS AND THEIR SYMBOLISM

and is the first flower to spring up after the overflowing waters of that river have subsided. For this reason and because it preserves its chaste beauty while growing from such impure surroundings it has always figured among the Egyptians as an emblem of immortality and purity. With the Chinese it is symbolic of many



descendants and in India it is especially sacred to the Buddhists and is the national flower of that country. In ornament the lotus is handled by many different nations, being used in both circular and profile forms, figuring as flowers, wheels, medallions, etc.

MAGPIE.—The Chinese harbinger of good luck.

MEANDER, GREEK (a border design).—Also known as the zigzag, the wave crest, or the water



motif. It consists of a series of diagonal lines at regular intervals representing waves or running water. Found in nearly all classes, especially the Caucasian.

THE PRACTICAL BOOK OF ORIENTAL RUGS

MEDALLION.—A Mongolian element which no doubt originated from the lotus. Found in most Chinese and many Persian rugs, especially the Gorevans, Serapi, Hamadans, Kirmans, Shiraz, and Khorasans. A modification known as the



“pole medallion,” in which the ends of the design project out like a pole, is especially common to the rugs of Hamadan and Shiraz. In the Chinese rugs the medallion is usually of the form known as the Circle of Happiness. (See doubletones at pp. 180, 188, 192, and 222; also color plates at pp. 52 and 166.)

MINA KHANI (see field design of plates at pp. 214 and 296).—Named after Mina Khan, one of the ancient rulers in Western Persia. It is a combination of red, yellow, and parti-colored red and blue florals joined by rhomboidal vines of olive green in such a manner as to form a lattice arrangement. It is distinctly a Kurdish design, although it is found frequently in the Persian fabrics, especially in those from the province of Khorasan.

MIR (a border design).—So called after the





KHIVA BOKHARA PRAYER RUG
Size 4' x 2'6"

PROPERTY OF MR. L. A. SHORTELL, BOSTON, MASS.
(See page 280)

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DESIGNS AND THEIR SYMBOLISM

village where it is said to have originated. It consists of small rectilinear flowers connected by an undulating vine and is an almost universal design of the Sarabands. Seldom seen in other fabrics. (See doubletone at p. 198.)

MIRROR DESIGN, see Trellis.

MONKEY.—Symbolic in China of high official rank.

MOSQUE DESIGN.—Found in many prayer rugs. It consists of a column on each side of the prayer niche and a floral lamp hanging from the niche, usually in a field of solid color such as dark red or blue.

MOUNTAINS are represented with from one to five peaks. Of Mongolian origin, although they are occasionally found in some of the Caucasian, Turkestan, and Persian fabrics. The ancient Mongolians believed that the souls of the righteous mounted to heaven from the mountain tops and for this reason they are revered.

NETWORK, see Lattice.

NICHE OR MIHRAB (see plate at p. 322).—The name applied to the pointed design at one end of a prayer rug. It is supposed to imitate the form of the Mihrab in the temple at Mecca. When a prayer rug is used the niche is invariably pointed towards the holy city of Mecca.

THE PRACTICAL BOOK OF ORIENTAL RUGS

OCTAGON.—Represents the eight directions of location and is found in Turkoman, Chinese, and



Caucasian products. It is characteristic of the Turkestan rugs. (See doubletones at pp. 162, 264 and 278; also frontispiece.)

OWL.—Chinese, a bird of ill-omen. In Eastern India the owl is considered auspicious because it is the charger of Laxni, the Goddess of Wealth, but in Western India it is considered an ominous bird.

OX.—Chinese, friend of man, agriculture; Indian, the charger of Shiva. The sacred nature of the humped bull in India is well known.

PALACE OR SUNBURST.—Known by the latter name inasmuch as its shape suggests the radii



around the sun. A very common design in Kazaks and Shirvans, especially the antiques. Never found in any but the Caucasian products. (See doubletone at p. 272.)

PALMETTE.—A little cup-shaped object with fan-shaped leaves around it. Believed by some

DESIGNS AND THEIR SYMBOLISM

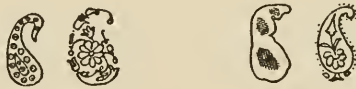
to have had its derivation from the human hand with all the digits extended; by others it is believed to have been derived from the palm growth.

PANEL.—Supposed to have been intended to represent mosque windows. They usually vary in number from one to three and are found in the Shiraz more than in any other class. (See double-tone at p. 246.)

PARROT.—In India this bird is symbolized as a messenger of love.

PEACOCK.—Chinese, beauty; Indian, it is always auspicious because it is the royal bird. Its feathers supply material for the morchel brushes held by pages on each side of a Maharajah or king.

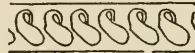
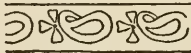
PEAR.—Also known as the cone, the palm leaf, the river loop, the crown jewel, the seal, the



almond, the feather, the bouquet, and the flame. There is a vast difference of opinion as to the origin and meaning of this motif. Some authorities claim it was intended for the fir cone, which served as an emblem of immortality and was revered by the ancients; some say it was intended

THE PRACTICAL BOOK OF ORIENTAL RUGS

for the palm leaf, which has been handed down by the Greeks as a symbol of victory; others say it was intended to represent a loop which the river Indus makes on a vast plain in upper Cashmere as seen from the Mosque. By some it is said to represent the crown jewels or chief ornament in the old Iranian crown, which is a composite jewel of pear shape. A great many believe it to represent an ancient seal which was made by the closed hand after dipping it in human blood.



Tradition tells us that the signing of documents in such a manner was a custom well known in the East. This design has also been called the almond, the feather, the bouquet, and the flame on account of its fancied resemblance to these objects. We have selected the name "pear" because the image it conveys is more clearly recognized by the western mind. It is that which its shape most suggests. The Pear design is common in many kinds of rugs, especially in those of Persia and Kurdistan, but it varies greatly in varieties of form and size. The large size is usually employed in the Caucasus and Southern Persia, while the small size is used more frequently in Central and Western Persia. In the



A KURDISH GUARD

DESIGNS AND THEIR SYMBOLISM

Saraband, Shiraz, Herat, Khorasan, and Senna, it frequently covers the whole field. In the two former alternate rows usually have the stems of the pears turned in opposite directions, while in the three latter the stems are usually turned in the same direction. (See doubletones at pp. 198, 204, 208 and 262; also color plate at p. 292.)

PEARL OR CHIN.—A Mongolian design. Frequently found in Chinese, Tibetan, and Turkoman rugs. It stands for purity and is generally associated with the dragon, which is supposed to be guarding it from the grasp of the demons.

PEONY.—Symbol in China of wealth and official position.

PERSIAN COAT OF ARMS, see Coat of Arms, Persian.

PHENIX.—Chinese, prosperity, a bride. (See doubletone at p. 332.)

PINEAPPLE has furnished many designs. It is even claimed by some authorities that the palmette of the famous Shah Abbas design was originally suggested by the pineapple.

PINE TREE, see Tree.

POLE MEDALLION, see Medallion.

POMEGRANATE.—Many descendants. The pomegranate takes a prominent place in Mohammedan art, especially in the Anatolian provinces. It is

THE PRACTICAL BOOK OF ORIENTAL RUGS

highly regarded as a food and from its juice a delicious drink is made.

RAM, INDIAN.—If drawn with a four-headed figure riding it, it means Mars.

RECIPROCAL SAW-TEETH is sometimes called by the Persians “sechrudisih,” meaning teeth of the rat. Almost distinctive of Caucasian fabrics, especially the Kazaks. Occasionally present in the



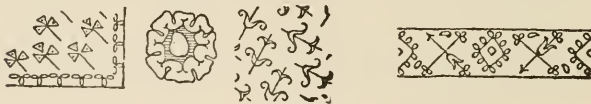
Turkish and Turkoman rugs also. (See double-tone at p. 242.)

RECIPROCAL TREFOIL.—So named by European experts who claim it to be an essential mark of the Polish carpets. Like the barber pole stripe



it is found in rugs of nearly all classes, but more especially the Caucasians. Probably found more frequently in the Karabaghs than in any other rug. (See color plate at p. 166.)

RHODIAN OR LILY.—Composed of small flowers with three triangular petals and a long stem. Has



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BY THE BOARD OF DIRECTORS, STANDARD BOND COMPANY, NEW YORK

A notable feature of this universal, recognized classification is the unusual presence of the two shades of dark blue ground and the almost imperceptible touches of green in the main border. The multiplicity of border tints (so characteristic of this type) is here especially pronounced.

THE PRACTICAL BOOK OF ORIENTAL RUGS

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SARABAND RUG

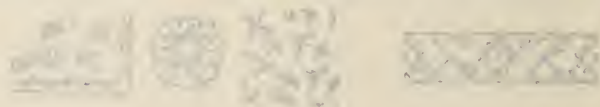
BY COURTESY OF HARDWICK & MAGEE COMPANY, PHILADELPHIA

A notable specimen of this universally recognized classification. It is unusual by reason of the rare shade of dark blue ground and the almost imperceptible touches of green in the main border. The multiplicity of border bands (so characteristic of these rugs) is here especially pronounced.



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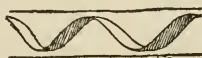


DESIGNS AND THEIR SYMBOLISM

the appearance somewhat of a shamrock leaf. It may be found in any of the Asia Minor rugs, especially in the field of the Konieh and Ladik. In the former it is nearly always present and for this reason is sometimes known as the Konieh design. (See color plate at p. 60 and doubletones at pp. 138 and 236.)

RHOMBOID.—Common in rugs of most every country, but more especially in those of the Caucasus. It carries no special symbolic significance.

RIBBON.—Representation of a twisted ribbon. Like the barber pole stripe, the reciprocal trefoil,



and the Greek meander, it is found in nearly all classes of rugs. (See color plate at p. 145 and doubletone at p. 130.)

RICE.—Sometimes referred to as the “grains of rice” pattern; consists of pinkish brown colored spots sprinkled on a field of dull white. Often arranged in a network. Found only in Samarkand and Chinese products.

RIVER LOOP, see Pear.

ROOSTER.—The people of Shiraz personify the



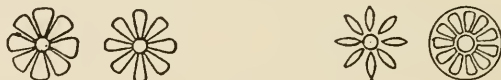
THE PRACTICAL BOOK OF ORIENTAL RUGS

Devil in the form of a rooster, which they weave in some of their choicest rugs in order to avert the evil eye. Some forms of the "crowing cock," so called, are easily confused with the Pear pattern.

ROSARY, see Beads.

ROSES, FOUR.—An ancient design appearing in many forms. Common in the Kurdish products and it is thought by some to be a Kurdish form of the tree of life. It appears in several different forms.

ROSETTE.—A floral-shaped design which is said to resemble the "Star of Bethlehem," an early spring flower of Persia. It is much used in border designs and it alternates with the palmette in



forming the Shah Abbas pattern. It also forms the design known as the Knop and Flower by alternating with a closed bud. Some authorities claim that it originated from the lotus.

RUSSIAN COAT OF ARMS, see Coat of Arms, Russian.

S FORMS, especially repeated in the form of a border, are very common in the Caucasian fabrics, especially in the Kabistans and Shirvans. Also

KIRIBATI BIRD

BY COURTESY OF HARRIS & WILSON COMPANY, PHOTODUPLICATION

This collection of the rapidly vanishing birds of Kiribati is a most valuable addition to the ornithological literature. The illustrations are particularly pleasing, with scattered over the ground with extraordinary skill and good taste there are irregular stripes, rosettes, the feet being in various sizes, elongated and small birds, and many other very interesting features. Notwithstanding the wonderful results achieved, it is difficult for the printer to reproduce the very fine details in this illustration.

They are the form of a compass, which they serve as a sort of compass, placed flat in order to assist the weaver, some forms of the "growing oak," as called, are more confused with the Pear design.

Source, see *Enchir.*

Source, Persia.—An ancient design appearing in some of the Karabagh products and it is thought to come to be a Kurdish form of the line of life. **KABISTAN RUG** several different

BY COURTESY OF HARDWICK & MAGEE COMPANY, PHILADELPHIA

Rare antique of this rapidly vanishing class of rugs from Caucasia. The tri-medallion effect is particularly pleasing, while scattered over the ground with extraordinary skill and good taste there are irregular stripes, rosettes, the pear designs in reduced size, elongated stars, small birds, animals and many other tiny and interesting figures. Notwithstanding the wonderful results achieved, it is difficult for the printer's art to reproduce the rare tints in this masterpiece.



Among the Shah Abbas pattern. It also forms the design known as the lamp and flower by substituting with a circular form. Some authorities claim that it originated from the lotus.

Source: *Illustr. de l'Art de la Tapisserie*, par Oud et Arma, Roubaix.

A Persian variety, modeled in the form of a ladder, has very common in the Caucasian fabrics, especially in the Kabardin and Sharmak. Also



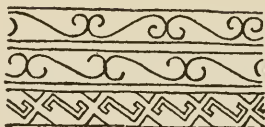
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DESIGNS AND THEIR SYMBOLISM



found to some extent in the Turkish and Persian weaves. (See doubletone at p. 220.)

SARABAND BORDER DESIGN, see Mir.

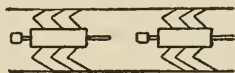
SARDAR.—Named after the Sardar Aziz Khan, who was at one time governor of Azerbijan. This design consists of narrow leaf forms, which are connected by vines and relieved by bold floral shapes. Quite commonly used in modern fabrics, especially the large-sized ones.

SAW-TEETH, RECIPROCAL, see Reciprocal Saw-teeth.

SCARABÆUS, see Beetle.

SCEPTRE.—One of the most distinctive and famous of the Mongolian patterns.

SCORPION OR SPIDER.—Chinese, viciousness, poison. In India it is believed that if a scorpion



creeps over the body it causes leprosy and that if one bears the tattooed image of a scorpion he is free from leprosy as well as from the bite of that insect. As a design it is quite common in the

THE PRACTICAL BOOK OF ORIENTAL RUGS

borders of Caucasian fabrics, especially the Shirvans.

SCROLL.—One of the distinctive Mongolian patterns which is said to represent the sun. Found in the Turkestan, Chinese, and Tibetan fabrics.

SEAL, see Pear.

SEAL OF SOLOMON, see Solomon's Seal.

SERPENT.—In India it is inauspicious because it reminds one of death.

SHAH ABBAS (see border design in cut of Ispahan rug at p. 194).—Named after the most revered of monarchs, who was born in 1586 and died in 1628. It is one of the most beautiful of the ancient designs. It consists of yellow, red, and blue flowers with connecting vines upon a background of blue. The so-called Shah Abbas design of to-day has very little resemblance to the ancient design. (See color plate at p. 32 and doubletone at p. 194.)

SHAUL DESIGN, see Pear.

SHIELD OF DAVID, see Star, six-pointed.

SHIRVAN DESIGN is composed of a diamond figure, each side of which is formed by a series



of steps. Frequently the centre is filled with small geometrical figures. This design is found



KIR SHEHR PRAYER RUG

Size 3'10" × 5'5"

PROPERTY OF MR. J. H. STANTON, AUBURN, N. Y.

(See page 222)

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DESIGNS AND THEIR SYMBOLISM

more or less in the majority of the Caucasian products, but more especially in the Shirvans.

SHOU appears in many forms, but the three forms illustrated herewith are the most common,



not only in Chinese rugs but also as decoration in old porcelain and as embroidered designs on silk.

SIGNET OF DAVID.—Based upon the equilateral triangle and from it have originated many of the Turkish designs. See Star, six-pointed.

SILIBIK OR APPLE.—A Kurdish design which bears very little resemblance to the fruit after which it is named. It is usually arranged in perpendicular rows throughout the field.

SIXTEEN LUCKY SQUARES, see Knot of Destiny.

SNAKE, see Serpent.

SOLOMON'S SEAL.—Built on the right angle triangle and, like the Signet of David, it is found



in many of the Turkish and Caucasian fabrics and to it scores of patterns may be traced.

SPARROW.—In India it indicates bumper crops.

SPIDER, see Scorpion.

THE PRACTICAL BOOK OF ORIENTAL RUGS

SPIRAL, see Link.

SQUARE.—Found in the rugs of nearly every class, but more especially in those of the Caucasus. It apparently has no special symbolic significance.

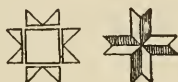
SQUARE CROSS, see Cross, Greek.

SQUIRREL.—In India it is sacred to Rana, the seventh incarnation of Vishnu, because while his monkey army was building a bridge for him to go over to Ceylon this little creature was seen repeatedly rolling into the sand of the beach and washing the grains, which adhered to its bushy coat, into the sea. Rana inquired why it took so much trouble and the reply was that it was taking sand down to the sea to reclaim the land or fill up the gap between Ceylon and India and to facilitate the construction of the bridge. Rana was so pleased that he passed his fingers coaxingly over its body and said that the sacred marks thus produced on its back would protect it. The stripes on the squirrel's back are still believed to be Rana's finger marks and no good Hindu, therefore, will kill a squirrel. Its presence is auspicious, signifying Divine protection.

STAR.—An emblem seen the world over in decoration, especially in synagogues. It is common in the Caucasian and Turkoman products, especially in the form of the elongated eight-pointed star. This eight-pointed star in the centre of an octagon

DESIGNS AND THEIR SYMBOLISM

is said to have represented the Deity of the ancient Medes. In all probability the six-pointed star



was an adaptation of the Shield of David. It is supposed to have been symbolic of divinity. To it may be traced scores of Turkish patterns. (See doubletone at p. 162 and color plate at p. 94.)

STORK.—Chinese, longevity. Indian—the Indian heron has been associated with cunning and deceit. It is said that it stands on one leg like an Indian ascetic as if it had been performing austerities, but as soon as a fish comes within reach it pounces on it and devours it. People who assume the garb of religious men and cheat others are called (bak) storks, herons.

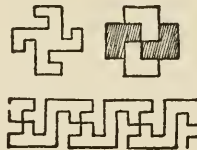
SUNBURST, see Palace.

SWAN.—In India the swan is the charger of Brahma.

SWASTIKA.—Derived from the Sanscrit word Svasti, which means good pretence. It dates back three or four thousand years B.C. and has been found in nearly all excavations of prehistoric times and among the relics of primitive people all over the world. It has been known alike to

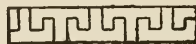
THE PRACTICAL BOOK OF ORIENTAL RUGS

Ancient Greeks, Egyptians, Chinese, Japanese, East Indians, Aztecs, mound builders, and the North and South American Indians, with all of whom it has a similar meaning, viz., good luck and happiness. In India it is drawn below the seats intended for bridegrooms, below the plates containing food to be offered to gods and is tattooed on the arms. It is drawn on the scalp at the thread ceremony and on the dorsum of the feet on all auspicious ceremonies, such as marriages, etc.



The usual figure consists of four arms with the cross at right angles and the arms pointing in the direction of motion of a clock's hand, although it has been given different forms, as shown by the accompanying illustrations. It is very commonly used as a rug design, especially in the Chinese, Caucasian, Turkish, and Turkoman products. (See color plate at p. 306 and doubletone at p. 290.)

T FORMS (a border design) figure largely in the decoration of Samarkand and Chinese rugs. Similar to the Chinese fret.





THE EMIR OF BOKHARA AND HIS MINISTERS



TURKOMANS AT HOME

DESIGNS AND THEIR SYMBOLISM

TAE-KIEH OR YANG AND YIN is a circle separated by two semicircles into comet-shaped halves. Distinctly a Chinese symbol and found in Chinese,



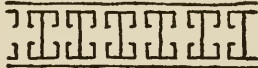
Tibetan, and Turkoman textiles. Used as a charm and found in decorations on all sorts of articles.

TARANTULA.—A design which has been so modified as to almost obscure the resemblance. It



is almost omnipresent in all of the Caucasian fabrics, especially the Kazaks, Kabistans, and Shirvans. (See doubletone at p. 248.)

TEKKE BORDER DESIGNS.—Two forms, one a sort of a double T border, the other a diagonal



arrangement of the Indian fish bone. (See doubletones at pp. 280 and 284.)

TEKKE FIELD DESIGN.—A repetition of a



Y-shaped design. Found only in the Tekke rugs, especially those of the prayer variety. (See doubletone at p. 284.)

THE PRACTICAL BOOK OF ORIENTAL RUGS

TOMOYE owes its origin to some ancient conception of elemental forces. It has been adopted



by Korea and Japan as a national and heraldic crest. Frequently used in Mongolian ornament.

TORTOISE OR TURTLE BORDER DESIGN.—A design in which the figure of the tortoise is arrayed in a manner similar to that of the Herati border design. In China the tortoise stands for longevity and immortality. In India it is also



auspicious inasmuch as it represents the second incarnation of Vishnu where it supports the earth on its back. (See doubletones at pp. 178 and 202.)

TREE.—Sometimes called the tree of life. Always associated with religious belief. It symbolizes Divine power and perpetual life. It has furnished more different art motives than any other object and is almost omnipresent in Persian prayer rugs. The palm signifies a blessing or benediction, the weeping willow stands for death, and the cypress, while being an emblem of mourning, in its perennial freshness and the durability of its wood, is also a very practical symbol of the

PLATE II

BY COURTESY OF HARRIS & MAGUIRE COMPANY, PHOTODUPLICATION

A superb example of this particular type of rug. Woven by a
well-known tribe, it reflects in its design and color com-
bination the nature of the people by whom it was conceived. The
angular medallions, so similar at first glance, have many interesting
differences—a fact which applies equally to the placement and shape
of the borders of the field.

THE PRACTICAL BOOK OF ORIENTAL RUGS

These are the most common in some ancient collections of oriental rugs. It has been adopted



as the design of the rug in a national and heraldic sense. It is frequently used by Moslem ornament.

DESIGN OF THE MOSUL RUG.—A design is shown the figure of the rug is displayed in a narrow oval shape of the Herati border.

MOSUL RUG

BY COURTESY OF HARDWICK & MAGEE COMPANY, PHILADELPHIA

A superb example of this particular type of rug. Woven by a wild, nomadic tribe, it reflects in its daring of design and color combination the nature of the people by whom it was conceived. The angular medallions, so similar at first glance, have many interesting differences—a fact which applies equally to the placement and shape of the figures of the field.

It is a symbol as it represents the second construction of the rug which supports the earth on which it is woven. It is a symbol of the rug and the rug.

YAGH.—Sometimes called the rug of life. Always associated with religious belief. It symbolizes Divine power and perpetual life. It has furnished more different art models than any other object and is almost omnipresent in Persian weaving. The color signifies a blessing or benediction, the weaving yellow strands for death, and the crimson, white being an emblem of mourning. In its permanent freshness and the durability of its wool, it also a very practical symbol of the



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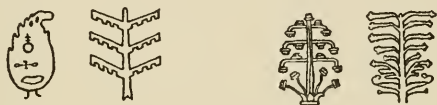
ASTOR LENOX AND
TILDEN FOUNDATIONS

A

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DESIGNS AND THEIR SYMBOLISM

life to come. It is an Oriental custom to plant cypress trees on the graves of the dead, to place its twigs in the coffins of the dead, and to use its branches to indicate the houses of mourning. (See frontispiece and doubletone at p. 99.) In India the cocoanut palm is considered "the tree of desire" or one that fulfils all desires. Its stem



serves as a pillar or beam, as a water conduit and as fuel; its leaves supply mats for roofing the houses; its kernel supplies oil; its shell makes water bowls, and the oil of the shell is used as an external application in certain skin affections, etc. It is all useful and supplies all the primitive wants and therefore was much cultivated by the Rishis (Saints) of old, who called it "kalpa taru," literally the tree that supplies all desires. Its presence therefore is auspicious. (See color plate at p. 22; also doubletones at pp. 48, 98, 210, 220, and 222.)

TREFOIL, RECIPROCAL, see Reciprocal Trefoil.

TRELLIS, see Lattice.

TRIANGLE.—Scores of Turkish patterns may be traced from the triangle. It is frequently found tattooed upon the body of the Turks as a talisman.

THE PRACTICAL BOOK OF ORIENTAL RUGS

Frequently appears as a design in the Daghestans. In India it represents mother earth and is very auspicious.

TURKISH COAT OF ARMS, see Coat of Arms, Turkish.

TURTLE, see Tortoise.

TWIN FISH, see Herati.

UMBRELLA.—A Buddhist symbol which is occasionally found in Chinese rugs.

URN, see Vase.

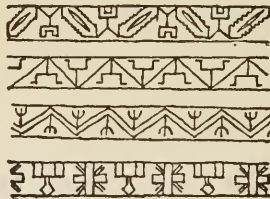
VASE OR URN.—A Buddhist symbol occasionally found in Chinese decoration. (See doubletone at pp. 210 and 212; also color plate at p. 22.)

VULTURE.—Indian, death.

WATER CREST, see Meander, Greek.

WHEEL.—A Buddhist symbol which is sacred to Vishnu, who holds it in his hand. It also symbolizes the "wheel of the law." Found in Chinese ornament.

WINE-GLASS BORDER.—A border which resembles a wine glass and is especially common in the Caucasian textiles, particularly the Kazaks and





KONIEH PRAYER RUG

Size 5'6" × 3'8"

PROPERTY OF DR. A. CLIFFORD MERCER, SYRACUSE, N. Y

(See page 226)

DESIGNS AND THEIR SYMBOLISM

Shirvans. It appears in various forms, but the most common is the one in combination with the fish-bone design. (See color plate at p. 292.)

WINGED GLOBE OR DISC.—An Egyptian design consisting of a small ball, on the sides of which are two asps with extended wings, expressing by these extended wings the power of protection



afforded by the Egyptian government. Also an emblem of religious sincerity and appreciation of benefits derived from God.

WOLF.—Chinese, ingratitude, heartlessness. In India it is inauspicious and is never drawn or embroidered on fabrics.

Y FORM (a border design).—One of the most famous of the Mongolian patterns and figures



largely in the decoration of Chinese rugs. See also Tekke Field Design.

YANG AND YIN, see Tae-kieh.

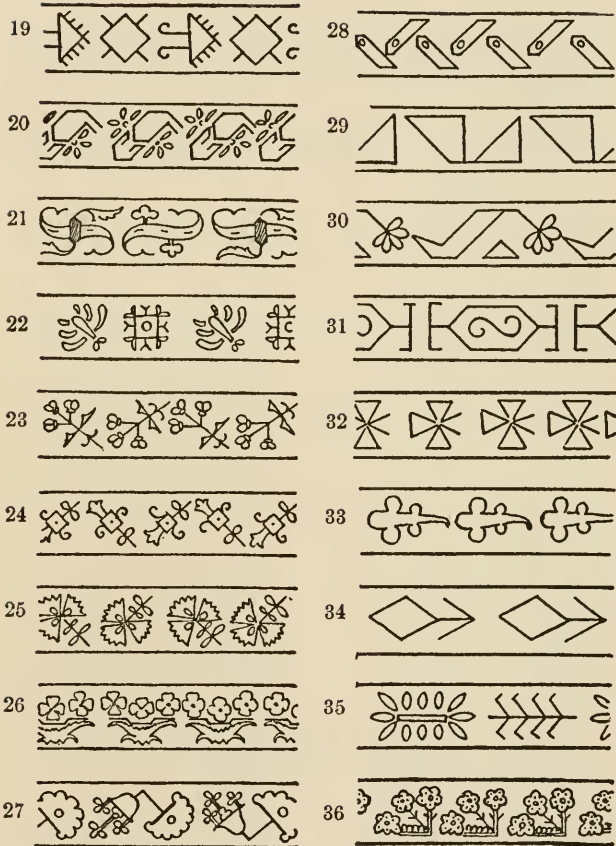
ZIGZAG, see Meander, Greek.

THE PRACTICAL BOOK OF ORIENTAL RUGS



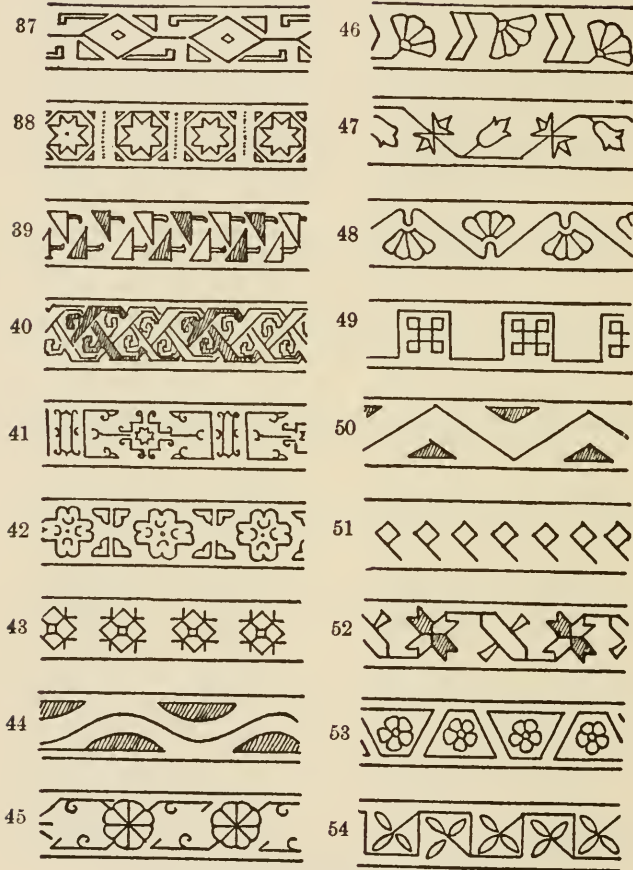
Some nameless Persian border designs.

DESIGNS AND THEIR SYMBOLISM



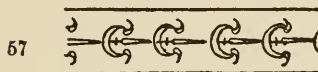
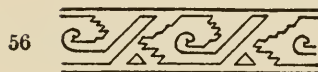
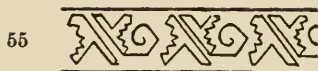
Some nameless Turkish border designs.

THE PRACTICAL BOOK OF ORIENTAL RUGS

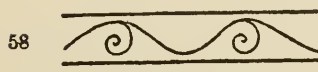


Some nameless Caucasian border designs.

DESIGNS AND THEIR SYMBOLISM



Turkoman border designs.



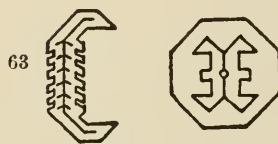
Chinese border designs.



A Chinese field design.



Caucasian field designs.



Turkish field designs



Persian field designs.



Kurdish field designs.

KANAK BCG

Size 63" X 42"

PROPERTY OF S. W. HINES, TRINIDAD, COL.

Knot: Girdles. Nine to the inch vertically and eight horizon-
tally, making seventy-two to the square inch.
One will seldom see a more beautiful and more glossy piece,
especially among the Comorian fabrics, and neither the material
nor dyes can be excelled.
The black in the background is of natural black sheep's wool
covered with all sorts of animals, birds and symbols, most of which
are in a rich rose color. The main border stripe consists of the cap
design in subdued tones of yellow, blue and red with more or less
white.

(See page 272)

KAZAK RUG

Size 6'3" X 4'8"

PROPERTY OF S. F. HIPES, TRINIDAD, COL.

Knot: Ghiordes. Nine to the inch vertically and eight horizontally, making seventy-two to the square inch.

One will seldom see a more beautiful and more glossy piece, especially among the Caucasian fabrics, and neither the material nor dyes can be excelled.

The black in the background is of natural black sheep's wool covered with all sorts of animals, birds and symbols, most of which are in a rich rose color. The main border stripe consists of the crab design in subdued tones of yellow, blue and red with more or less white.

(See page 272)



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THE IDENTIFICATION OF RUGS

THE IDENTIFICATION OF RUGS

The one thing desired by those who are just beginning the study of Oriental rugs is the ability to readily identify them. Realizing this, the author has included a chapter on the identification of rugs which contains many features new to rug literature and which, he trusts, will greatly simplify and render easy the process of identification; but it must be borne in mind that certain rugs are much more easily distinguished than others and that at times even the connoisseur is puzzled.

Oriental rugs are identified not alone by their designs and colors, but by their material, texture and finish, therefore, there is given first, a list of those which are distinguishable by their outstanding or prominent characteristics; second, reproductions of the backs of those rugs which are characteristic in their appearance, and third, an exhaustive chart giving complete details as to weave, material, texture and finish of each variety of rug.

The chapter on Design, which precedes this, is the most complete consideration ever given to

THE PRACTICAL BOOK OF ORIENTAL RUGS

this detail of rug making, and its numerous descriptions and drawings will enable the reader to identify, with reasonable certainty, rugs by this feature alone.

The numerous pictures of the representative types of rugs will also familiarize the readers with many distinguishing patterns, while the chapters in Part II take up and gather together all of the various features of each kind of rug upon the market, so arranged and described that a clear and comprehensive idea of it will be formed in the mind of the reader.

A FEW CHARACTERISTIC FEATURES OF CERTAIN RUGS

Named in the order of their importance and given to assist the reader in differentiating, although few are absolute criterions.

HEREZ.—Characteristic angular ornamentation; shaded background (see doubletone, page 172).

KARA DAGH.—The pile contains considerable natural colored camels' hair.

TABRIZ.—Almost invariably a medallion centre (see doubletone, page 182). Very frequently curl on the sides.

BIJAR.—Considerable camels' hair in the field.

KERMANSHAH.—Colors soft and light; sides overcast with dark wool.

SENNA.—Characteristic weave (see plate on weaves, page 152); pear design and Herati field and border design very common; pole medallion (see doubletone, page 188).

THE IDENTIFICATION OF RUGS

FERAGHAN.—Herati border and field design in the great majority (see doubletoncs, pages 114 and 190).

HAMADAN.—Broad outside band of natural colored camels' hair; pole medallion nearly always a prominent feature (see doubletones, pages 110 and 192).

SARABAND (MIB).—The characteristic Saraband border stripe; field consisting of the pear design in rows with the stems of alternate rows turned in the opposite direction; light blue web (see doubletone, page 198).

SARUK.—Overcast with silk or dark wool; Herati border designs; intricate floral designs; frequently curled on the sides (see color plate, page 166).

SULTANABAD.—Generally large scroll and floral pattern (see doubletone of Mahal, page 202).

NIRIS.—Madder red predominates; pear pattern common.

SHIRAZ.—Sides overcast with wool of two colors; pole medallion a prominent feature; little tassels of wool frequently along the sides; strand of colored yarn in web (see color plate, page 52, and doubletones, pages 206 and 208).

HERAT.—Herati border and field designs common; pear designs in field with stems all turned in the same direction.

KHORASAN (MESIIEED).—Uneven distribution of wool threads (see plate on weave, page 152). Two small pears resting their stems upon a larger one is one of the common designs. Herati border and field also common. Magenta a prominent color (see color plates, pages 22 and 32).

KIRMAN.—Bouquets and vases in design most frequent (see doubletone, page 212).

KURDISTAN.—One or two strands of colored wool in web of one end; overcast with yarn of different colors; shading of colors.

KIB SHEHR.—Many have several tufts of wool composed of all the different colored yarns which are used in the body of the rug.

GHIORDES.—The fringe on the upper end, as a rule, instead of being a continuation of the warp threads, is a separate piece sewed on. It also usually has two cross panels, one above and one below the prayer field (see color plate, page 66).

THE PRACTICAL BOOK OF ORIENTAL RUGS

LADIK.—Wide red web striped with yellow or blue; figures large in comparison to the size of the rug; magenta freely employed.

YURUK.—Border narrow in proportion to size of rug.

BERGAMA.—Designs generally broad and large in proportion to rug (see doubletones, pages 46 and 236); frequently small tassels of wool along the sides of the rug; several wool threads between each row of knots and a wide web which frequently carries a design or rosettes which are woven in.

KULAH.—The Kulah border design nearly always in one or more of the stripes; the ends are generally dyed yellow; a large number of narrow border stripes which are filled with minute designs, usually the "fleck." A filled or partly filled centre field; usually one cross panel (see doubletone, page 240).

MELES.—Field is frequently composed of perpendicular stripes of yellow, red and blue with zigzag lines or peculiar angular designs running through them (see doubletone, page 242).

MOSUL.—One or more strands of colored yarn run through the selvage, usually red and blue.

DAGHESTAN.—Diagonal ornamentations of both field and border; all spaces well filled with a small geometrical design (see color plates, pages 84 and 292, also doubletones, pages 254 and 256).

DERBEND.—Yellow lavishly used; field likely to consist of a repetition of designs in alternate colors.

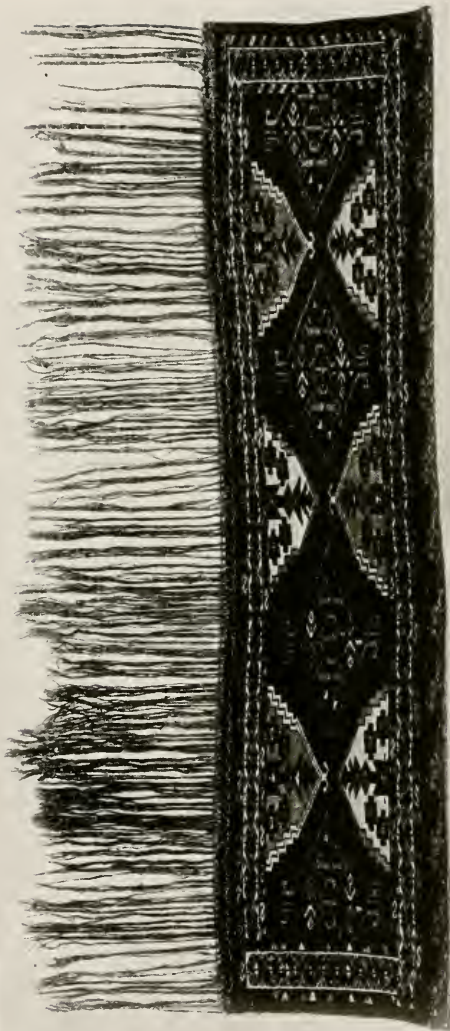
TCHETCHEN.—The characteristic Tchetchen (Chichi) border design is nearly always found (see doubletone, page 260).

BAKU.—Small strand of camels' hair crosses one end.

SHEMAKHA.—Pileless; loose shaggy yarn ends on the under side (see plate of weaves at page 153).

GENGHIS.—Field often filled with the pear design, each row alternating in color (see design on page 268).

KAZAK.—From two to six wool threads between each row of knots; diagonal position of pile (see plate on weaves, page 152). Palace design commonly employed. Bold figures and bright colors (see doubletone, page 272).



TEKKE BOKHARA STRIP

Size 1' 2" × 4' 11"

PROPERTY OF THE AUTHOR

(See page 284)

THE IDENTIFICATION OF RUGS

KHIVA.—Large detached octagon and diamond forms; goats' hair warp (see doubletone, page 278).

TEKKE.—Small detached octagon and diamond forms (see doubletone, page 282).

YOMUD.—Checker-board effect of selvage on the sides; strands of colored wool in the web (see doubletone, page 286).

YARKAND.—Generally four strands of wool between each row of knots.

SAMARKAND.—One or more "circles of happiness"; three or four wool threads between each row of knots; lavish use of yellow and Bokhara red; designs mostly Chinese (see doubletone, page 290).

BELUCHISTAN.—Sides frequently finished in horse hair; dark subdued colors. If there is any white it is nearly always in one of the border stripes (see doubletone, page 296).

By carefully consulting these characteristics and the chart of distinguishing features it ought to be a comparatively easy matter to take up almost any rug and name it after a few moments' reflection. To illustrate, try your skill on the following description: Knot—Senna, weave close and rows of knots very uneven; warp and wool both of undyed cotton. Pile of very fine wool, short and upright; ends both have narrow white webs through which runs a strand of parti-colored yarn. There is also a fringe of loose warp ends. The sides are overcast with silk. There is a diamond-shaped pole medallion upon a field which is covered with a minute Herati design; the colors are subdued shades of red, blue, green, yellow and old rose with more or less white.

THE PRACTICAL BOOK OF ORIENTAL RUGS

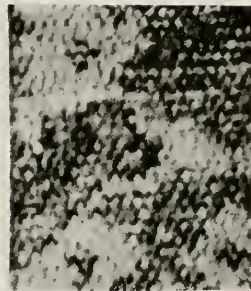
After consulting the table of distinguishing features you will find that the Senna knot excludes all Caucasian and Turkish fabrics; the cotton warp and woof excludes all Turkoman fabrics excepting the Kashgar and the Yarkand. The overcasting of the sides, as well as the Herati design, excludes these two, therefore it must belong to the Persian class. A great many of this class are tied with the Senna knot; have cotton warp and woof; a short, upright wool pile and narrow webs with loose warp ends, but only two are ever overcast with silk, namely the Senna and the Saruk. Upon referring to the characteristic features mentioned in the first part of this chapter (page 148) you will see that the Herati design is common to both of these rugs, but that the uneven weave, the pole medallion and the strand of colored yarn in the web are all Senna features, therefore you have a Senna.

A thorough knowledge of designs and colors would have enabled you to name the piece at first sight, as would also the character of the weave in this particular instance.

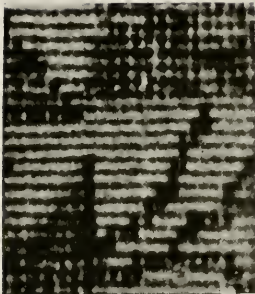
Most of the prayer rugs may be accurately classified by consulting the chart illustrating rug niches (page 322), while the distinguishing characteristics of the different Ghileems may be found in the chapter on Ghileems.



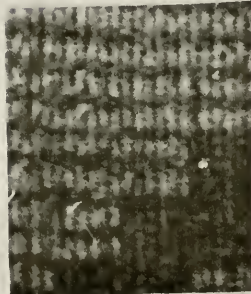
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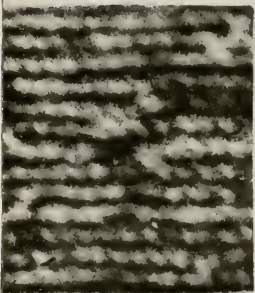
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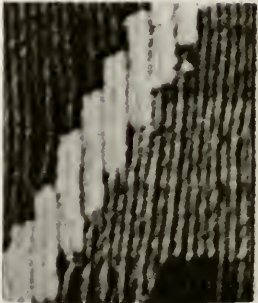
CHARACTERISTIC BACKS OF RUGS



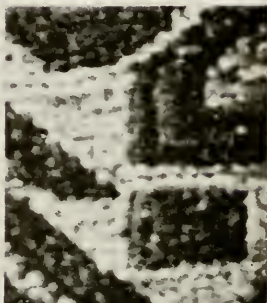
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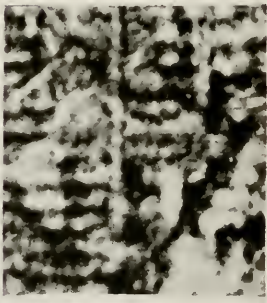
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12

CHARACTERISTIC BACKS OF RUGS

THE IDENTIFICATION OF RUGS

ILLUSTRATIONS OF THE BACKS OF SOME RUGS SHOWING THEIR CHARACTERISTIC WEAVES

The author has endeavored to include in this group of pictures one of every rug which has a distinct characteristic weave. There are many rugs, the weaves of which differ so minutely that their reproduction on paper would be of no material help.

The details of each picture are of the same size as the rug from which it was taken and each one is presented with the warp threads running up and down. This idea of comparison would be even more valuable were it possible to procure pictures of pieces only which have the same number of knots to the square inch. A magnifying glass will aid materially in bringing out the minute details.

No. 1. KHORASAN.—Twelve knots to the inch vertically, and six horizontally. This peculiar weave is due to the fact that several rows of knots are tied with no woof thread to separate them; then two or three strands of the woof are thrown in, one after the other, followed by several more rows of knots. This method of weaving is a Khorasan feature.

No. 2. SENNA.—Eighteen Senna knots to the inch vertically, and eighteen horizontally. Notice the closeness and irregularity of the rows of knots. Contrast the appearance of this with that of the Saruk (No. 3) which is tied with the same kind of knot and has very nearly the same number to the square inch.

No. 3. SARUK.—Fifteen Senna knots to the inch vertically, and sixteen horizontally. One of the most closely and most

THE PRACTICAL BOOK OF ORIENTAL RUGS

evenly woven of the Oriental fabrics. In this illustration the rows of knots can easily be counted horizontally, but it is almost impossible to count them vertically unless we follow the stripe-like arrangement in the straight oblique outlines of some of the designs.

No. 4. KAZAK.—Six Ghiordes knots to the inch vertically, and nine horizontally. Notice the wide spacing between each row. This is due to the great number of wool threads between each row, a characteristic of the Kazak. This cut beautifully illustrates the appearance of the Ghiordes knot on the back. Note that each one has two loops as compared with the one loop in the Senna knot, as illustrated in No. 3.

No. 5. SARABAND.—Ten Senna knots to the inch vertically and ten horizontally. The white or light blue wool threads are distinctly seen in each row, even in those which are closely woven. The spaces between the rows vary a little in places, giving it an appearance somewhat similar to the Khorasan weave.

No. 6. DAGHESTAN.—Eight Ghiordes knots to the inch vertically, and eight horizontally. This piece has the same number of knots to the square inch as does the Chinese (No. 7), and, although of a different kind, the appearance of the weave is quite similar.

No. 7. CHINESE.—Nine knots to the inch vertically, and nine horizontally. The spiral appearance of the colored rows of knots and the white wool threads give it a look quite similar to that of the Daghestan (No. 6).

No. 8. MERVE GHILEEM.—Eight stitches to the inch. Compare the difference in weave to that of the Kurdish ghileem (No. 9). The colors of the latter are always at right angles to or with the warp and wool threads, while that of the former is diagonal to the warp and wool threads. This method of weaving gives the Merve fewer and smaller open spaces.

No. 9. KURDISH GHILEEM.—Notice the many open spaces, also the loose yarn ends, a characteristic of this class of ghileems.

THE IDENTIFICATION OF RUGS

No. 10. **SHEMAKHA** (coarse).—Eight stitches to the inch. Showing the front of the rug in order to illustrate the Shemakha weave, which is a flat weave and yet quite different from that of the ghileems. Note its braided appearance.

No. 11. **SHEMAKHA** (coarse).—Back of the same rug as shown in No. 10. Note the quantity of loose yarn ends.

No. 12. **SHEMAKHA** (fine).—Ten stitches to the inch. Note the difference in the number of loose yarn ends in this piece compared with those in the coarsely woven fabrics (No. 11).

